Cocaine Fiends
And
Reefer Madness

History of Drugs in the Movies
1894-1978

Michael Starks

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The original sin of art is that it wanted to convince and to please, like flowers that grow in the hopes of ending up in a vase.
Jean Cocteau

Whenever you see a film critic, pick up a brick and throw it at him. No great damage can be done to his head.
Jonas Mekas

Preface

Surveying the world's film literature is not an easy task. Only a few countries have adequate listings of their films and only one country has even attempted to compile a comprehensive listing of its entire film output complete with plot synopses of the films. The vast majority of foreign films are never reviewed in English-language publications, and it is often only by the most tortuous routes that one is able to learn of their existence. Film archives generally have no printed catalog of their holdings, and some of the largest archives (e.g., the Cinémathèque Française) will not even deign to reply to letters. Most films produced prior to World War II have vanished entirely and the preponderance of those produced later are virtually unobtainable. The only good way to assay the content of a film is to view it and this is usually not possible without considerable investment of time and money. Furthermore, the copyright laws render free circulation of films impossible for over fifty years after their release (in the United States). It seems preposterous that the greed of a small minority of film producers should take precedence over the needs of the world for entertainment and education. Patents provide protection of inventions for a period of only seventeen years (in the United States) and this seems quite sufficient for other creative works. Hopefully, the increased use of videotape will alleviate this situation. Meanwhile, millions of films (if one includes all the foreign films, documentaries, shorts, scientific films, and newsfilms) remain in limbo, almost as useless as if they had never been made, and the masses are doomed to the pabulum spewed forth by television.

Nevertheless, in this study I have made every attempt to be accurate and complete, but I realize that there will be some errors and many omissions. I will greatly appreciate corrections, additions, and stills, and will gladly reward contributors of such material with a still of their choice.

I have arranged the book as a whole, and the individual sections, in roughly chronological order, and often by country as well. This should make it easy to discover what films were made about a particular drug at a given time in a certain country.

I wish to thank the many persons and institutions that have helped me in this endeavor. Dr. Michael Aldrich and Michelle Cauble deserve special thanks for sharing their fund of information. The British Film Institute, Det Danske Filmmuseum, the Library of Congress, the American Film Institute, and the Cineteca Nazionale have been generous in assisting this research. Finally, I wish to acknowledge my debt to the Fitz Hugh Ludlow Memorial Library of San Francisco for permitting me the use of their superb collection of drug literature.

Michael Starks

Introduction

The term *drug film* is here interpreted in its broadest sense as a film having any reference to psychoactive drugs. Consequently, the films mentioned vary from those having a trifling reference to drugs ("What's he been smoking?" from *Gold Diggers of 1933*) to those concerned with little else (*Cocaine Fiends*). Far from being a recent phenomenon, even the latter type of reference to drugs has been common from the earliest days of the cinema. The usefulness of many of these references, and in some cases the films themselves, might well be questioned, but all of them reveal something of interest about the ways in which psychoactive drugs were regarded at the times the films were made.

Even films having drugs as a primary theme occur in nearly every country and time period for which there is a significant body of film literature. For instance, pre-World War I Italy produced many films of this sort. Films dealing with drugs vary along every parameter just as do films that do not. There is Katharine Hepburn's stunning portrayal of a morphine addict in *Long Day's Journey into Night* and the hackneyed stereotypes in *Psych-Out*; the visual beauty of *Chappaqua* and the sordidness of *The Panic in Needle Park*; the honest attempt at spiritual rebirth of *Turn On, Tune In, Drop Out* and the pornographic pandering of *Suburbia Confidential*.

It is also interesting to consider the effects of drugs on the style and content of films that have nothing specific to do with drugs. These range from the early American "cocaine comedies" and the bizarre opium visions of Cocteau to the psychedelic visuals and stoned humor of recent American films. In this connection the drug experiences of some filmmakers, actors, and actresses are examined. Many people regard the avant-garde or underground film as the source of much of the truly innovative technique in modern films, and the influences of drugs on such films are examined in detail.

Film provides some unique insights to the psychology of the scriptwriters, directors, and actors. The conventional view is that psychoactive drugs are an avenue of escape into fantasy and the cinematic portrayal of drug effects and drug users has usually reflected this view. Though opium visions and "pipe dreams" began to be seen in films of the late nineteenth century, it is for the most part only in the last ten years that filmmakers have been able to express freely their psychedelically inspired insights and visions. The drug film fantasies, like the drugs themselves, have tremendous potential for stimulating fantasy and creativity, which is still largely unexplored.

One can also view the drug cinema from the standpoint of censorship. From the first days of the motion picture, the film medium has struggled to free itself of the oppressive weight of convention and manipulation by special-interest groups. It is only within the last two decades that it has finally become possible to portray drug users and drug effects in an honest fashion. This struggle and some of its consequences are dealt with especially in the chapters on censorship, underground film, drug-abuse films, and television.

The ability of films containing drug themes to stimulate experimentation with drugs is still hotly debated. Certainly the media have profound influences on human behavior and even in the nineteenth century, when the written or printed word was the primary means of communication, many people testified to the unhealthy interest in opium that the reading of De Quincey's *Confessions* generated in them. Even antidrug films have been prohibited in many countries and times, and in the past it was undoubtedly often true that no discussion at all was a wise path to follow. Now, however, the situation is dramatically different, and grade school children in rural Kansas are likely to know more about dope than *Easy Rider* can tell them. The media revolution is in full swing, and, with the extreme mobility of the population, differences between city and country folk are rapidly vanishing. Presumably, in the next generation the whole censorship problem will resolve itself, as it already has in some Scandinavian countries, into one of personal choice.

Cocaine Fiends and Reefer Madness

1 Beginnings: Opium in the Silent Film

If you strolled down to the penny arcade in the mid 1890s and dropped a coin into one of the newly installed kinetoscopes, you might have seen a half-minute film (then called a kinetograph) entitled *Chinese Opium Den* (also known as *Robetta and Doretto*, *Opium Joint*, *Opium Den*, and *Opium Smokers*), the subject of which was opium smoking. This film was made by W. K. Laurie Dickson for Thomas Edison in 1894 and is not only one of the first films (the first film copyright was granted to Dickson's *Kinetoscopic Record of a Sneeze* in January 1894) but the first to deal with psychoactive drugs.

This film seems to have also been exhibited as *Chinese Laundry*, *Chinese Laundry Scene*, *Fun in a Chinese Laundry*, *Row in a Chinese Laundry*, *Quarrel in a Chinese Laundry*, and *Heap Fun Laundry*. Though it sometimes appears that these latter titles apply to different films, it can be seen from the still that both the washtub and opium pipe are present and it is likely that only one film is represented.

As can be seen from the still, some details of the interior of Edison's Black Maria—the first film studio—are visible. One of the most eminent film historians—Georges Sadoul—has said that the popularity enjoyed by this film was responsible for the many opium films that were produced in subsequent years. However, opium smoking and opium dens were as obvious for movie settings as drinking and speakeasies were to become later, and opium visions provided a perfect excuse for the trick effects early filmmakers were so fond of. Ferdinand Zecca of France produced *Un Horrible Cauchemar* (*A Horrible Nightmare*) in 1901, which depicts a man intoxicated by nargileh smoke sleeping and dreaming while in prison. Sadoul has a blurry still from this film in the second volume of his *Histoire Génerale du Cinéma*, probably all that remains of the film. Edison's American Mutoscope and Biograph Company produced *Rube in an Opium Joint*, probably the earliest surviving American drug film, in 1905, the same year that British film pioneer R. W. Paul made *The Visions of an Opium Smoker*, a five-minute short that is apparently the same film sometimes referred to as *Opium's Dream*. The latter film followed the typical pattern of a man having weird dreams after smoking opium in a Chinese den. France produced five more films of this sort in the next seven years: *Rêves d'un Fumeur d'Opium* (1906) by Gaumont; *L'Opium* (1908) by the Eclair Company (the scenario for both of these by Jasset); *Dream of an Opium Fiend* by Melies in 1908; *Fumeur d'Opium* (1911) by Eclair, and *La Pipe d'Opium* (1912) (*Scènes de la Vie Cruelle*) again by Zecca for Pathé. The *Biograph Bulletin* for 1906 described the first of these under the title "The Opium Smoker's Dream" as follows:

> An Oriental phantasy of bewildering gorgeousness—the product of one of the Parisian Houses. An opium smoker in a Japanese

Chinese Opium Den (1894) produced by Thomas Edison was the first film to deal with drugs. The interior of Edison's "Black Maria"—the first film studio—is clearly visible.

Rube in an Opium Joint (1905) is one of the earliest surviving drug films. A Chinese is lighting the pipe for the rube while a lady and the man with the megaphone (presumably a tour guide) look on.

tea garden has visions which carry him through a succession of varying scenes. First he is in an inferno plagued by demons, then he is rescued by witches who, in turn, try to smother him. He descends into hell itself, where imps with pitchforks bar his escape. From the inferno he is transported to an Oriental heaven, where he is surrounded by voluptuous and enticing beauties who beckon him, but are forever out of his reach. The elaborateness of the production can only be compared to some of the greatest spectacles of the Metropolitan Grand Opera in New York. The film is one of the biggest sensations of the season abroad, and certainly has never been equalled before.

The 1912 German film *Die Jagd nach der 100 Pfundnote* (*The Pursuit of the 100-Pound Note*) followed the elusive bill to a Chinese opium den in a chase through Cairo, Bombay, and Nagasaki. Sweden also joined the parade with *Opiumhalan* (1911), which, however, was shot in the United States by Svenska Biograf. Denmark had developed a significant movie industry by this time and the famous director Holger-Madsen made *Opiumsdrömmen* in 1914. Copyrighted in the United States as *The Opium Smoker*, at least a portion of this film survives. The superimposition of images was used to depict the opium smoker's dreams, and though it was sufficiently graphic to be forbidden by Danish censors (apparently because of kissing scenes!), it had considerable success in the United States. Also in 1914 the British director Stuart Kinder produced *The Opium Cigarettes*, a fifteen-minute film in which a man sees the familiar "weird visions" after smoking a drugged cigarette.

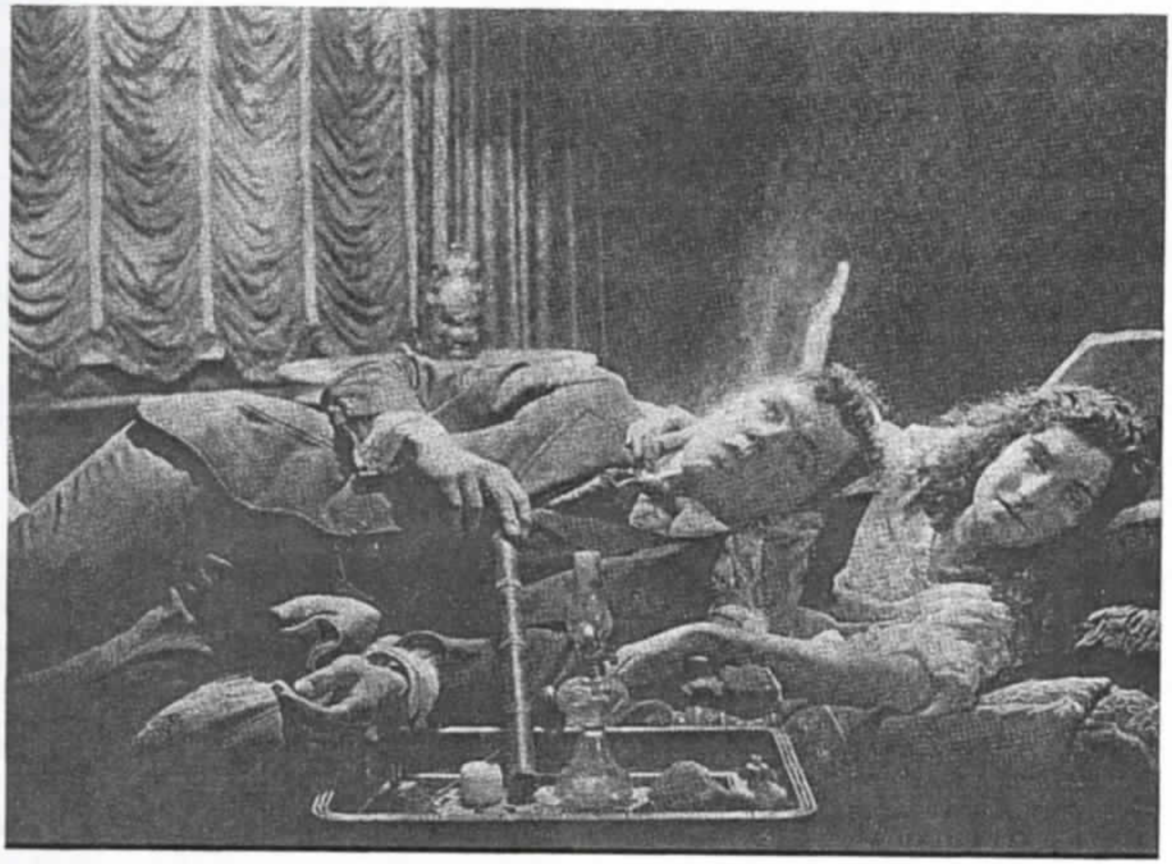
The 1916 Danish film *I Opiummets Magt* by Robert Dinesen again showed the "fantasms and hallucinations" after smoking opium. When the German realist film *Opium* (1919) by Robert Reinert (starring famous silent actors from *The Cabinet of Dr. Caligari*—Conrad Veidt and Werner Krauss) appeared, the German trade periodical *Der Kinematograph* said of this film: "The greatest success in the Marmor House was 'Opium' by Robert Reinert. Sold out for 3 weeks at prices from 2.5 to 10 marks. Theater owners, do you know what that means?" Austria produced the last of the silents to deal mainly with opium, *Opiumkur* (*Opium Cure*), in 1920.

Opium did, however, figure prominently in many other films. *Deceived Slumming Party* (1908) was about a trio visiting a Chinese opium joint in the Bowery. It is possible that this film is the same as *Rube in an Opium Joint*. Dickens's unfinished novel *The Mystery of Edwin Drood* was first made into a film of this name in Britain in 1909 with Arthur Gilbert directing. Edwin's mystery was that he wandered off from his dreary teaching duties to smoke opium whenever the chance afforded and the movie thus has one scene in an opium den. A five-reel American version of this novel was produced by Shubert in 1914, the same year Ella Hall was held captive in a Chinese opium den in *The Master Key*. Since Edgar Allan Poe's association with the products of the poppy was widely known, it is not surprising to find the French making *The Vengeance of Edgar Poe* (1912) in which a drug drives Poe insane.

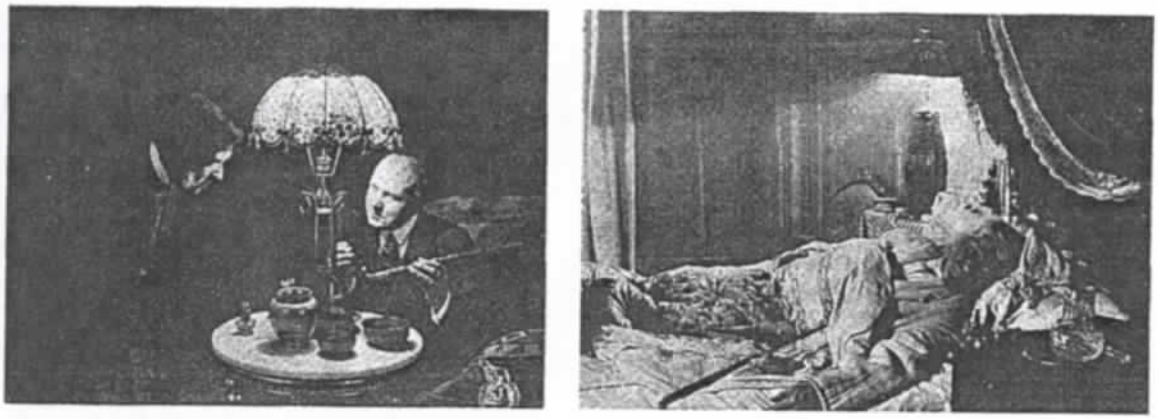
Opium smuggling apparently began its long run as a favored theme with George Kleine's *The Opium Smugglers* (1913) and Chapter 8 ("The Opium Smugglers") of *The New Exploits of Elaine* (1915)—later to be included in the serial *The Mysteries of New York* (1915). Opium smuggling was one of the main themes in the parody *The Mystery of the Leaping Fish* (1916) discussed in the section on cocaine movies.

The New Exploits of Elaine (1915) was one of half a dozen opium-smuggling melodramas appearing at that time. As usual it was foreigners who were depicted as overlords of the drug trade.

Two rare stills from *Opiumsdroemmen* (Denmark, 1914) directed by film pioneer Holger-Madsen. Though very graphic in depicting the delights of opium, it seems to have been forbidden in Denmark because of kissing scenes!



Charles Ray and Ethel Ullman smoking opium in Ince's *The Dividend* (1916). Opium smokers were frequent characters in films of this time and this role led to fame and fortune for Ray. He later made bad investments and died in poverty.

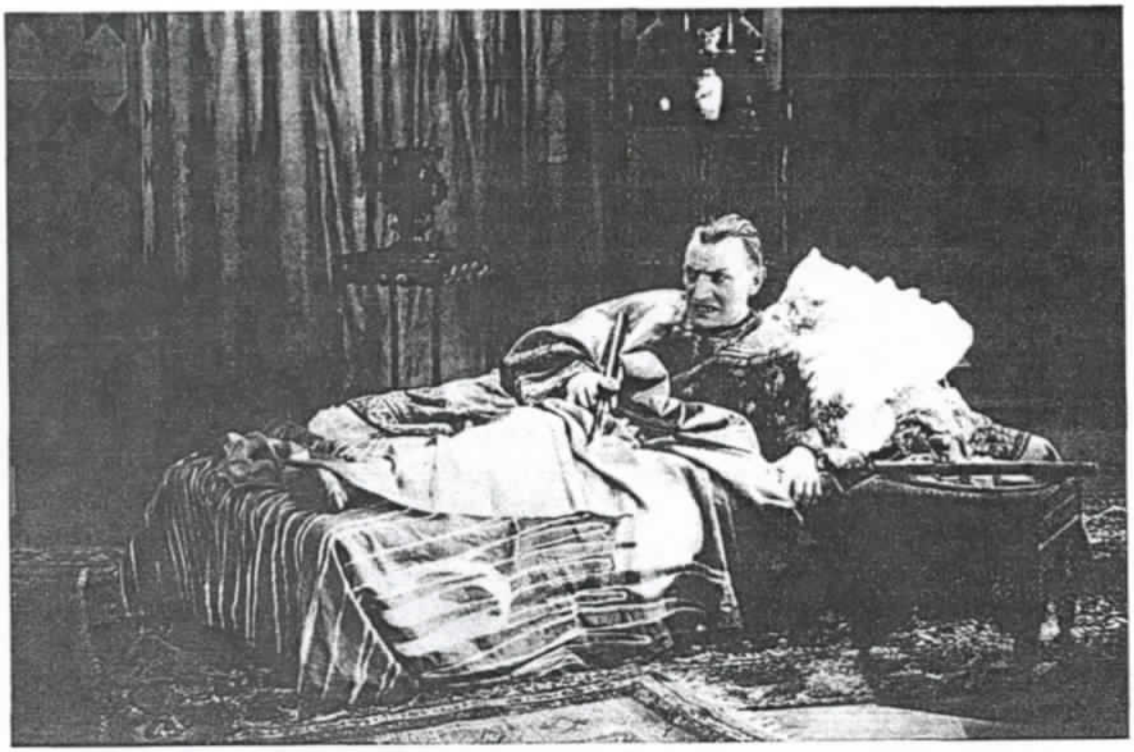


Two scenes showing opium smoking from the Danish film *I Opiummets Magt* (1916). By this time censors in some countries were banning films with drug scenes.

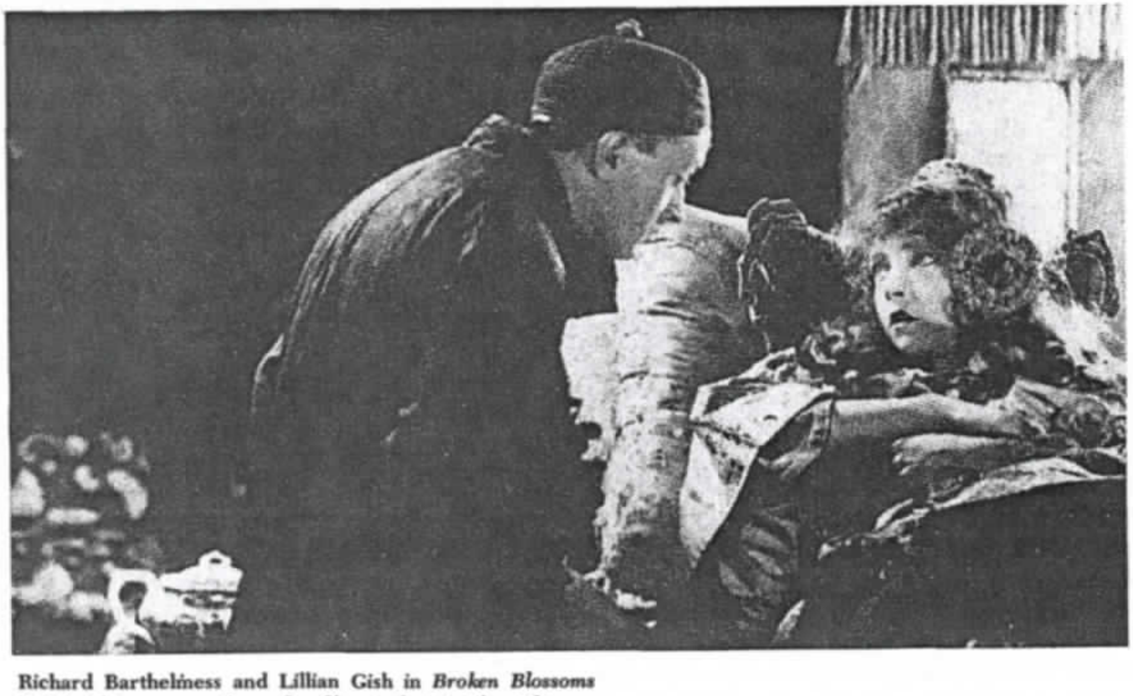
The Yel
criminal
of den
McDona

A STOLL
PICTURE PRODUCTION
THE YELLOW CLAW
BY
Sax Rohmer.

***The Yellow Claw*, a 1921 British production, had arch-criminal Fu Manchu smuggling opium to keep his chain of dens supplied—an underworld equivalent of McDonald's hamburger restaurants.**



"The Fungi Cellars," chapter 6 of *The Mystery of Dr. Fu Manchu*, shows the evil doctor with two opium pipes, but he still looks more British than Chinese.



Richard Barthelmess and Lillian Gish in *Broken Blossoms* (1919). This was one of very few films to depict either Chinese or opium in a favorable light.

Winky's Ruse (1914) was one of the last British films to treat opium lightly, its comic plot showing a tramp tricking wine from a publican who then puts laudanum in the bottle. *Lieutenant Lilly and the Splodge of Opium* (1913), produced by the pioneer British filmmaker Cecil Hepworth, depicted (also in a comic vein) the good lieutenant and his men quelling a Boxer uprising and saving a girl from an opium den, but in 1915 the subject was treated in a serious manner in *London's Yellow Peril*, an early directorial effort of Maurice Elvey. The film took some twenty-five minutes to tell how a "dude saves missionary's daughter from Chinese opium den." In *The Smart Set* (1919) a detective poses as an opium fiend to save an addicted knight and his daughter from abduction by a jeweler, and in another British movie of that year, *The Case of the Doped Actress*, an agent causes an actress's death by inducing her to take opium. In *The Man with the Twisted Lip* (1921) Sherlock Holmes pursues the person who murdered poor Neville St. Clair into an opium den.

The Fu Manchu novels of Sax Rohmer (A. S. Wade) have been subjected to filmic treatment many times, most notably in the fifteen-part serial, *The Mystery of Dr. Fu Manchu* (1923), of which Chapter 6—"The Fungi Cellars"—contains an opium-smoking scene. In *The Yellow Claw* (1921), another British Fu Manchu entry, English and French detectives collaborate to catch opium smugglers who operate a chain of opium dens. Britain also produced the eight-part series *The Further Mysteries of Dr. Fu Manchu* in 1924.

Opium dens and smokers continued to be favored in American films also. One of Charles Ray's early roles was that of the opium smoker in Ince's *The Dividend* (1916) and Richard Barthelmess was the kindly, opium-smoking Chinese who saved Lillian Gish in Griffith's *Broken Blossoms* (1919). "The Den in Chinatown" was Chapter 10 of *The Lurking Peril* (1919) and Warner Oland played a Chinese in a serial of that year—*The Lightning Raider*. The 1920 version of *Dr. Jekyll and Mr. Hyde* had a brief scene in an opium den, and Lon Chaney, Sr., devised some ingenious makeup to play opium-smoking Chinese in *Bits of Life* (1921), *Outside the Law* (1921), and *Shadows* (1922). *After Midnight* (1921) begins in an opium joint where a stranger, asked to impersonate a dying man, recognizes him as his twin brother and eventually marries his dead twin's wife. Evidently audiences of the 1920s were expected to regard opium smoking as quite compatible with high moral standards and an upper-class background—in *Idle Hands* (1921) it is the vice commissioner's son who is an opium fiend. One of the early antidrug melodramas, *The Drug Monster* (1923), depicted opium smoking. *The Little Girl Next Door* (1916 and 1923 versions) showed an innocent lad becoming involved in an opium ring, and the eloping couple in *Driven from Home* (1927) have a brief adventure in a "Chinese hop joint."

Lon Chaney, Sr., in *Bits of Life* (1921). Chaney was the greatest master of makeup in the history of film and is best known for such movies as *The Hunchback of Notre Dame* and *The Phantom of the Opera*.

Opium was often depicted as the last resort of the deeply distraught as in *Worlds Apart* (1921) in which one of the leading ladies, Florence Billings, finds her husband, Arthur Housman, dying in a Chinese opium den. *Sowing the Wind* (1921) features a remorseful mother resorting to opium

Chaney, in another of his three portrayals of an opium-smoking Chinese, in *Shadows* (1922).

and dying, and *Java Head* (1923) has a dope addict and a Chinese princess (Leatrice Joy) who uses opium to commit suicide.

Opium smuggling was as popular a theme in the 1920s as heroin smuggling was in the 1960s. In 1921 alone four American scenarios revolved around this theme. Dustin Farnum played a South Sea captain who becomes wealthy from selling opium cargoes in *The Devil Within*; Viola Dana was a female Secret Service agent on the trail of opium smugglers in *There Are No Villains*; a revenue officer's daughter helps capture opium smugglers in *The Matrimonial Web*; in *Shame* a Chinese tries to bribe John Gilbert into helping him smuggle opium into San Francisco. The cast in this last film included Anna May Wong and a character called "Once-over" Jake. China, Chinese, and San Francisco were naturally involved in some of these films since some of the Chinese did carry their smoking practices with them all over the world. *Purple Dawn* (1923), so named from the last 200 feet of the film that were tinted a light purple, shows the smuggling of opium to a Chinese tong leader in San Francisco, and *The Warning* (1927) finds Secret Service agent Mary Blake pursuing opium smugglers in Shanghai, one of whom turns out to be a British Intelligence Service man—another favorite ending for early drug movies. Apparently the scenes in the opium dens in the latter film were tinted red to give them the flavor of hell. An American girl in China is the opium smuggler in *Drifting* (1923), a film directed by Tod Browning with a good cast including Wallace Beery and Anna May Wong.

The Northwest Mounted Police also had their day in the opium smuggling field. William Desmond trails opium smugglers in *McGuire of the Mounted* (1923), and Allan Penrose does likewise in *Dangerous Trails* (1923). In *Duty First* (1922) the chase proceeds to New York and finally to Canada.

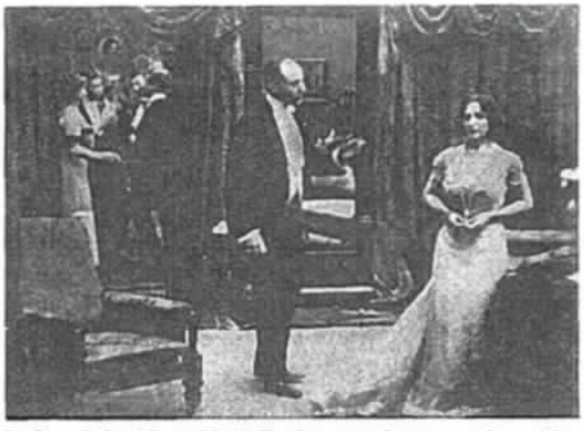
A Secret Service agent pursues smugglers to the Green Dragon Café in *Through Thick and Thin* (1927) and again there is the familiar ending where one of the supposed bad guys is yet another Secret Service man. This type of ending occurs so frequently that one has the impression that in order to depict this foul vice it was thought necessary to show that the government had two independent undercover agents on every group of smugglers. *Tearing Through* (1925) at least had a novel plot. Richard Talmadge, after freeing his sweetheart from a "narcotics hellhole," and her brother from drug addiction, finds that the district attorney is being bribed by drug peddlers. Novelty is likewise the only virtue of *The Loser's End* (1924), an opium-smuggling melodrama that takes place on a western ranch.

2 The Narcotic Spectre

By the end of the nineteenth century, the arsenal of medicine and drug addicts had been supplemented with the recent discoveries of cocaine, heroin, and barbiturates. Millions had become addicted or habituated to these substances via patent medicines or legitimate prescriptions. World War I, with its attendant chaos and the exposure of many soldiers to opiates and cocaine in Europe, resulted in a noticeable increase in the use of these substances. Maurice Chevalier disclosed that he began using cocaine heavily during the Great War. The first Pure Food and Drugs Act in 1906 and the Harrison Narcotics Act of 1914 (and similar laws in other countries) did much to ameliorate the situation but the drugs were still easy to get, especially if one could find a sympathetic or corrupt doctor. Addicts, peddlers, and drug smugglers were featured in perhaps 200 American films alone during the silent film era. However, the emphasis in movies, as in life, gradually shifted from smoking opium to injecting morphine and heroin and sniffing cocaine.

Morfinisten (*The Morphinist*) (1911), probably the first and the best of the early films on morphine addiction, was made by Danish filmmakers Lily and Kai Van der Aa Kuhle (Lily was also known as Louis von Kohl—presumably to escape the prejudice against women). It was the first film of the Scandinavian-Russian Trading Co. and was evidently successful as Sadoul says it

Albrecht Schmidt as the morphinist in the 1911 Danish film *Morfinisten*, probably the first and best of the early morphine films. The stock market drove him to it.



Robert Schmidt and Lilli Beck in another scene from *Morfinisten*. Lilli is concerned because she is playing second fiddle to John's morphine bottle.

made a fortune. The film seems to have used mirrors and superimposition to obtain hallucinatory effects. Although one historian says "the title gives the whole program," the film seems to have a reasonably interesting plot. Albrecht Schmidt plays stock market speculator John Robert, who reaches for his morphine bottle every time the market drops. One Danish writer claims that Schmidt dies at the end of the film, but the detailed plot synopsis indicates that he merely comes to the realization that morphine can no longer give him relief from life's disappointments. The film was shown in France as *Les Morphinomanes*.

Many of the subsequent films dealing with drugs had a decidedly propagandistic intent. *White Slave Traffic* (1913) was possibly the first film to regard drugs as a preliminary to, and adjunct of, prostitution. The American producer Carl Laemmle was inspired to make this film by the success of the Danish film *The White Slave Traffic* (1910), whose Danish title can be translated as *The White Slave Trade* and which was itself a remake by Ole Olsen for Nordisk of the same film made in the same year by another Danish company (Fotorama). *The White Slave* (1913) starring Clara Kimball Young and *The Great White Trail* (1917) with Doris Kenyon are but two of the countless "white slave" films to follow.

Dr. Killem's Dope, *The Drug Traffic* (a French film), *The Narcotic Spectre*, *The Drug Terror*, *Morphia—The Death Drug* (British), and *A Mother in Exile* (British) all appeared in 1914. *The Drug Terror* or *The Underworld Exposed* by Lubin was "written with the assistance and approval of the Director of Public Safety and the Police Department of the City of Philadelphia." *Morphia—The Death Drug*, another Cecil Hepworth effort, showed a doctor forcing his secretary to become a morphine addict, and another British production *A Mother in Exile* involves a woman who, divorced for having a convict brother, becomes a morphine addict and dies. Italy was the source of *La Morfina Indiana* (1913), although it is unclear whether this was an antidrug tract, and an Eastman film *The Dope Trade in Chinatown* seems to have been produced about this time. The year 1915 marked the appearance of *The Accursed Drug* and *Mr. Daly's Wedding Day*, the latter an Edison short about a counterfeiter who also traffics in drugs. *The Devil's Needle* with Norma Talmadge, a film still in existence, and *The Girl Who Didn't Care*—a British film about a girl who becomes a morphia maniac's mistress—appeared in 1916. *The Devil's Assistant* (1917), a six-reel feature, depicted drug hallucinations. A film of the same name was made in France in 1913, but it is unclear if it was based on the same theme. The German film *Morphium* appeared in 1919 and a German trade periodical said of it: "A sure bet. Every theater owner who does not show this masterwork of film art harms himself. Brilliant reviews in the newspapers and trade journals." In the same year Fritz Lang directed *Halbblut* (*Halfblood*), a remake of a 1913 Swedish film in which a femme fatale drags a man to ruin with opium. In 1922, Britain produced *Crushing the Drug Traffic*, in which an actress helps to unmask a theatrical agent as a dope peddler. The Austrian film *Moderne Laster* (*Modern Problems*) (1924) was an educational film directed against the use of alcohol, morphine, and cocaine, and is perhaps the first of the drug abuse films that were to proliferate in the 1960s.

Narcotics appear in unusual connections in some films. *The Vampire* (1914) is an early French film in which a psychologist is under oath to a strange organization to kill his wife with narcotics and a huge vampire bat. In *Easy Street* (1917) Charlie Chaplin finds himself in a gang of anarchists and drug takers. A dope fiend knocks Charlie onto a needle and he becomes a fighting maniac, subduing the mob with flying leaps. In *The Germ* (1923), serums destroy blood germs that produce personality defects such as greed or drug addiction. One person is turned into a butterfly, then a tarantula, a small price to pay for utopia. Pola Negri is kidnapped with the aid of drugs and hypnotism in *East of Suez* (1925) and Hope Hampton is drugged in *The Unfair Sex* (1926). Horse dopers appeared in a number of early British films such as *Attempted Nobbling of the Derby Favorite* (1905), which required nine minutes for Cricks and Sharp to show crooks thwarted in an attempt to dope a racehorse, and *A Late Guest* (1910) by Pathé shows a man sprinkling powder on a horse's nose to make it gallop. The 1914 British comedy *How Spotted Duff Saved the Squire* also spent some nine minutes showing a foiled attempt to dope the squire's horse, and in *Watching Eyes* (1921) it is a Pekingese dog that foils the horse dopers. *Cruiskeen Lawn* (1922) has the novelty that the squire's horse wins the race after being doped with the "elixir of life." *The Great Turf Mystery* (1924) has a woman's trainer doping her boyfriend's horse.

The Addict as Stock Character

By the end of World War I dope fiends had become standard characters in films. Their appearance in the films discussed in this section is largely incidental to the plots. Three British productions of 1915—*The Hand at the Window*, *London Nighthawks*, and *The Yoke*—had drug users as characters. The 1921 British film *Frailty* had both the hero and heroine overcoming morphine addiction to attain happiness. *The Foolish Matrons* (1921) had an overworked husband resorting to drugs, and *Reputation* (1921) has a female addict who commits murder and suicide. Addicts had a banner year in 1922, appearing in no less than six American productions—*Determination*, *Always the Woman*, *The Dungeon* (wherein a drug fiend is used to hypnotize a woman), *Pawned* (where the addict is a doctor), *The Worldly Madonna* (with Clara Kimball Young as the addict), and *White Hands* (which has characters "Hurricane" Hardy, "Grouch" Murphy, and Peroxide). Norma Shearer and Monte Blue are mong the cast of *Lucretia Lombard* (1923), a story of an elderly drug addict who finally dies of an overdose, and Ruth Clifford played a drug addict who commits suicide in *Daughters of the Rich* (1923). *Thundergate* (1923) takes place in China, where an American meets with trouble while in a dissolute stupor induced by his narcotic habit, and *The Man Who Came Back* (1924) tells the story of poor Marcelle, who has become hooked on morphine in Shanghai. *The Top of the World* (1925) takes place in South Africa where a drug addict is nursed back to health by "Doctor" Kieff, a narcotics peddler. *That Royale Girl* (1925) is of special interest

Before the fall—in the 1921 British film *Frailty*. The American lady leads him to the needle and morphine addiction.

because it was directed by D. W. Griffith and starred W. C. Fields as a drunken confidence man with a drug-addicted wife. Among other addict films of the 1920s are *Who Is the Man?* (1924, British), *Harbor Patrol* (1924), *Those Who Dare* (1924), *Midnight Girl* (1925, with Bela Lugosi), *A Modern Cain* (1925), *The City* (1926), *Wild Oats Lane* (1925), *The Fake* (1925, British), *The Drake Case* (1929), and *Voice of the City* (1929). In *The Pace That Kills* (1929) a country boy, looking for his sister Grace in the big city, soon becomes an addict and when he finally finds Grace she is an addict and a prostitute. Poor Eddie suffers months of agony in a hospital to be cured.

Across the Border and under the Counter

Many silent films accented drug smugglers and dope rings. Dope peddlers figured in *The Woman with Four Faces* (1923), *A Man Must Live* (1925), *The Prince of Pep* (1925, with Arthur Conrad playing "Eddie-the-Sniff"), *Big News* (1929), and *Welcome Danger* (1929), which reveals Oriental and American gangsters dealing drugs in San Francisco. The peddler is Flash, a nightclub owner, in the 1927 release *East Side, West Side*, not to be confused with the 1923 movie of the same title, which was based on a different story.

His Pajama Girl (1921) has Secret Service man Harry working on a drug smuggling case involving the kidnapping of the Mexican president. Noah Beery heads a narcotics gang in *The Lying Truth* (1922), and a naval lieutenant saves his fiancée from drug smugglers in *Lieutenant Daring R.N. and the Water Rats* (1924, British). *The Blue Eagle* (1926) had the smugglers using a submarine during World War I. It was inevitable the airplanes would be used to smuggle drugs and to carry lightweight plots. Warner Baxter thwarts a gang that uses planes to smuggle dope and aliens across the border in *The Air Mail* (1925), and the villain in the *The Cloud Riders* (1925) has a whole fleet of planes. In *The Devil's Masterpiece* (1927) it is the Northwest Mounted Police again on the trail of smugglers, and in *Moulders of Men* (1927) it is one Dr. Matthews—"noted physician and prominent member of the Elks." *Yellow Contraband* (1928) is unusual in that it specifically mentions heroin as the drug being smuggled across the Canadian border and then to Chicago. *After Many Years* (1930, British) is likewise offbeat in that the drug smuggler is captured in Peru, as is *China Slaver* (1929) in which both the smugglers and the Secret Service agent are Chinese.

A number of dope-smuggling melodramas took place on ranches, particularly near the Mexican border. *Quicksands* (1923) has the old familiar plot twist of the narcotics officer suspecting that his sweetheart is in league with the smugglers but finding that she too is a secret agent. The action takes place at the Mexican border and the final rescue (no good dope-smuggling drama was complete without it) is effected by the United States Army. The film is of special interest since the production and story were by Howard Hawks and the cast included Helene Chadwick, Richard Dix, Alan Hale, Noah Beery, and William Dyer. *Skedaddle Gold* (1927) also finds the law nabbing the smugglers at the Mexican border, as does *Hands Across the Border* (1926) in which the smuggling occurs on Tyrone Power Sr.'s ranch and the rescue is by the combined Mexican and American cavalry. In *Crashing Courage* (1923) it is the Rangers (Texas Rangers?) who take up the cudgel against dope, and in *The Border Sheriff* (1926) it is Cultus Collins (Jack Hoxie), sheriff of Cayuse County, who comes from a Washington conference on narcotics smuggling to San Francisco's Chinatown to eventually bust yet another gang of dopers. The genre was so popular that even cowboy stars Hoot Gibson (in *The Loaded Door*, 1922) and Tom Mix (in *The Drifter*, 1929) tried it. Tom at least was no stranger to busting dopers. The Bartlesville (Oklahoma) *Enterprise* for April 22, 1912, carried the following item: "State enforcement officer Tom Mix confiscated a quantity of booze and cocaine besides a lot of gambling paraphernalia on the midnight train from the north Monday."

3 Liquid Love and Goodfellowship Pills

Since the belief in aphrodisiacs is nearly universal, it is not surprising to find that most cultures have a well-developed lore on charms, spells, and potions that will bring not merely sexual arousal but true love. These have all found their way into numerous films of which we consider only those that treat love as a specific effect of a drug, a concept which, in the light of their experiences with psychedelics, many people no longer find as hard to accept as they might have a few years ago.

The recent development of the science of microbiology was probably responsible for the ideas behind *Love Germs* (1908) and *The Love Microbe* (1907), two American productions in which scientists discover the germs that cause love (perhaps an early filmic expression of materialism and cynicism). The latter film was advertised as "the tender passion microscopically treated in a Biograph comedy," and the plot described in these terms in the *Biograph Bulletin* for 1907:

> Love—H'm—that omnipotent potentate of this terraqueous globe; that recondite puissance which has bewildered scientists from the rose-scented era of Venus and Adonis to the present day, has at last been elucidated. Our friend, the erudite Professor Cupido, obsessed with the hypothetical assumption that love is due to inoculation by a specific germ, starts out in quest of the primordial atomic affinity bug. In a sequestered spot in the park, far removed from the tramp of travel, he encounters a pair of turtle doves billing and cooing. Stealthily approaching the maiden, he extracts from her neck with his needle-syringe the coveted microbe.

A drugged man kisses everybody in sight in the 1907 British short *An Overdose of Love Potion*, and in the 1910 Pathé film *Love and Goodfellowship Pills* it is a tablet that brings about this result. A love potion is administered in all six silent versions of *A Midsummer Night's Dream* (American, French, Italian, and three German versions). Chemical passion continued to be a popular theme in American films with *The Professor's Love Tonic* (1909), *Love Drops* (1910), *Love's Potion* (1911), *The Love Potion* (1911), *Kissing Pills* (1912), *The Wise Witch of Fairyland* (1912), *Goody Goody Jones* (1912), where the potion makes a husband chase *other* women, *Love Spots* (1914), *Love Charm* (1914), which features a hate potion as well, *Ham and the Experiments* (1915), which has the novelty of an injected potion, and *The Love Dope* (1917). Powders were common in Italian films such as *A Surprising Powder* (1909). British films tended to be variations of the American efforts such as *Modern Love Potion* (1910?), *Wonderful Marrying Mixture*

(1910), in which the fluid causes not only love but marriages, *Liquid Love* (1913), where merely squirting people with the potion inflames their passions, *Oh, My Aunt!* (1914), in which auntie pursues her niece's fiancé, and *One Thing After Another* (1914), wherein we find a French maid injecting a policeman with the liquid. The 1920 Swedish production *The Witch Woman* is of special interest since it was written and produced by Carl Dreyer who would later produce such classic films as *Vampyr* and *The Passion of Joan of Arc*.

Madness Inducers and Mind Control

Although the movies often presented madness as the end result of narcotics use, as in the French film *The Vengeance of Edgar Poe* (1912), some films showed insanity resulting immediately from exposure to drugs. A girl's guardian gives her a drug that reduces her to idiocy in the 1909 French film *In the Grip of the Vampire* and the antidote is even more remarkable—she is restored by watching a movie. People are driven mad with a drug in *The Last Days of Pompeii* (1913?), *The Strange Unknown* (1915), and *The Devil's Profession* (1915), a British crime drama with a doctor being paid to inject rich people with a madness simulant. Drugs could also effect miraculous cures as in *Zandori's Secret* (1914), a French film, and in the American productions *When the Mind Sleeps* (1915), where they cure idiocy, and in *The Germ* (1923) where they provide an antiserum to the germ causing madness. Sometimes people were turned into criminals by drugs as in *The Crimson Stain Mystery* (1916) and *Officer 444* (1926). *The Hypnotic Spray* (1909) similarly made the sprayee do the sprayer's bidding, and in *A Studio Satire* (1916) an actor gives "dream pills" to his director and scenarist in order to induce them to give him a better part.

Gas

Since nitrous oxide has been known for 200 years and was extensively employed for its anesthetic properties by surgeons and dentists, it was inevitable that its comic potential should be exploited in films. During its first year of production (1894) Biograph made *Dentist Scene*, also called *Dr. Colton*, showing Dr. Gardiner Q. Colton, "originator of nitrous oxide gas, anesthetic for the painless extraction of teeth" administering gas.

Another pioneering achievement of Thomas Edison—the first laughing-gas film. Called *Dr. Colton* or *Dentist Scene*, it was produced in 1894.

Dr. Colton was supposedly a practitioner in New York at the time. Several early French films such as *Chicot, Dentiste Américain* (1897) by Méliès and *Dentiste* (1897) by Lumière may have shown laughing gas use but they have disappeared. In 1907, Edison produced *Laughing Gas* and Hepworth of England made *A Painless Extraction* in which the patient's head swells up with gas and floats away. *Casey's Jumping Toothache* (1909) again had a dentist's gas causing a patient to float around in a dream and a patient under gas dreams of imps pulling his teeth in the British *Have It Out, My Boy, Have It Out* (1911). In 1914, Chaplin wrote and directed *Laffing Gas* in which he plays a bumbling assistant to a dentist—Dr. Pain—whose use of gas on a patient results in problems when he laughs hysterically after waking up. Charlie's solution is to hit the patient on the head with a large mallet. Unfortunately, Chaplin had only been in films about a year, had not yet evolved the tramp character, and like many early films, this one contains mostly gags appealing to sadists. Laurel and Hardy had more success with their short of 1928 *Leave 'Em Laughing*. Though Laurel starts out as the patient, they both get blown away by the gas. The results are hilarious, but the effects are unrealistically long, lasting the remainder of the twenty-minute film. The 1921 film *Bits of Life*—mentioned elsewhere since Lon Chaney, Sr., played an opium-smoking Chinese in one episode—contains one story in which a man having fantastic adventures in the East Indies awakens to find himself in a dentist's chair having a tooth extracted. Sound films on this marvelous anesthetic are described later.

Early Uppers

Until the second decade of the twentieth century psychoactive drugs were controlled loosely, if at all, in most countries. Patent medicines containing large amounts of cocaine, heroin, morphine, barbiturates, opium and cannabis were freely available and a flourishing black market also existed. The United States alone may have had more than 5 percent of the population using these drugs frequently and perhaps a million opiate addicts. Nearly everyone had an Uncle Ben who got noticeably friskier after a snort of Dr. Cole's Catarrh Cure or a grandmother whose spirits improved when she had an ample supply of Hercules General Purpose Tonic. Given the general acquaintance with tonics, mood elevators, and strengtheners and their potential for comedy, it is no surprise to find dozens of shorts from 1907 to 1917 using their psychic effects as themes.

The French entered this field early with fluids that made people brave as in *Elixir of Bravery* (1910) or merely gave them strength as in *The Elixir of Life* (1907) and *A Strong Tonic* (1909). In *The Elixir of Life*, a timid husband buys Professor Rototo's Elixir of Strength, blows down a statue, stops a car with one hand, and subdues his wife and daughter who fetch his slippers and newspaper. Similarly, *Instantaneous Nerve Powder* (1909) made people happy, *The Rapid Powder* (1910) gave them energy, *The Crazy Dope* (1911) increased efficiency, and *The Dancing Powder* (1911) made them dance. French comic Max Linder gave himself a nasal injection of pepper and water to enable him to browbeat his wife and mother-in-law in *La Timidité Vaincue* (1910). Many other films from France and elsewhere, such as *Setting Back the Hands of Time* (1910), *Grandfather's Pills* (1908), both from France, and *Elixir of Youth* (1910) from Britain are excluded from consideration here since they depict such drastic effects (e.g., giving not merely strength but youth) that they belong more properly in a treatment of magic in the cinema.

In contrast to the French, the Italians seem mostly to have been concerned with powders. In *Frolicsome Powders*, produced by Ambrosio in 1908, people buy a drugstore powder that makes them happy, whereas in 1911 it was *Laughing Powder*. It is interesting to find the idea of uppers and downers already well established in the early Italian films *The Two Powders* (1912) and *The Wonder Powders* (1912?), both of which feature a pep powder that makes people rush around, and an antipep powder which slows them down. In *Wonderful Pills* (1909) laziness is dispelled and *Oh, That Tonic* (1910) shows a woman rushing around at super speed.

Americans have always consumed a disproportionate share of the world's uppers and many early American films dwell on the subject. Thus, we have *Acrobatic Pills*, *The Dancing Powder*, and *Energizer*, all from 1908, whereas *Salome Craze* (1909) includes a liquid spray that generates dancing. *The Bully's Doom* (1914) is electric snuff that gives super agility and the Crystal Corporation made lazy people active with *A Sure Cure* (1914). *Speed* (1917) has a scientist inventing a speed powder for typists, but was not patterned on the amphetamines, since these were not used for stimulating humans until the 1930s.

Britain seems to have initiated its prolific crop of uppers films with *Grandfather's Pills* (1908), which was produced by the British branch of Pathé and which survives in the collection of the British Film Institute. Drugs were the medium for putting an overbearing wife in her place in *Mr. Henpeck's Revolt* (1909), where the good man drinks a "vitaliser." Professors were the object of merriment in *The Professor's Great Discovery* (1908), where a patent snuff makes people dance, in *The Professor's Strength Tablets* (1909), where a strong man is turned into pills by a scientist, and in *Professor Piecan's Discovery* (1910) in which cowards become brave via a fluid. Things sped along with *Moveite, A New Hustling Powder* (1910), which gyrated burglars, cops, sailors, and sheep, and with *Dancing Tabloids* (1909) in which the leading lad slips dancing pills to his teacher, a cop, a beggar, and some chickens. One of the series of Algy films, *Algy Tries Physical Culture* (1910), has him gaining great strength with a potion and it is another potion that makes Sam speedy in *Sleepy Sam's Awakening* (1910). A chemist's buck-up formula makes a woman prance about in horselike fashion in *Mother Gets the Wrong Tonic* (1913), and *The Jovial Fluid* (1913) made them laugh like maniacs. *Winkel's Great Discovery* (1913) was unusual in that his powder made people argumentative and violent. Snuff was the origin of odd behavior in *Snuffy Stuff Snuff* (1914) and in *The Electric Snuff* (1913).

Early Downers

Barbiturates came into use in the late nineteenth century but probably because they are synthetic drugs and because their medical use grew slowly, public awareness of barbiturates remained minimal and they seem not to have played an obvious role in many silent films. Preparations of opiates, chloral, and belladonna were, however, widely known and many pictures involved drugging people to dull their wits or to knock them out. Britain made most of these films, beginning with the burglar who drugs a policeman in *The Doctored Beer* (1906). A boy drugs a burglar's beer and exchanges his loot for toys in *Outwitted by a Child* (1910), and *Grandma's Sleeping Draught* (1912) defeats another burglar when a child pours the drug into his wine. A professor drugs his wife's lover and ties him to a time bomb in *Love Versus Science* (1909), and evildoers use drugs to attain their ends in *The Spy* (1909), *Lust for Gold* (1910), and *A Woman's Vanity* (1909). A jewel thief drugs his victims with an Indian flower in *The Female Swindler* (1916), and a detective is drugged with flowers and tied to a sawmill in *The Stolen Heirlooms* (1915). A person is rendered temporarily unconscious by a drug in the 1915 American production *The Sable Lorcha*.

Drugs capable of producing suspended animation have had a persistent fascination for filmmakers beginning with the Italian films *Dopo la Morte* (*After Death*, 1913) and *Randin and Co.* (1913). An oriental poison is the cause of catalepsy in *The House of the Lost Court* (1915) and catalepsy is also part of the plot in *Supreme Temptation* (1916), two American productions. A doctor's injection of a death simulant is the means to expose a murderer in the British film *Who Diggeth a Pit* (1915).

Miscellany

Some films that describe consciousness alterations by drugs do not clearly belong to any of the groups discussed. Méliès produced *Les Chevaliers du Chloroform* (*Chloroform Fiends*) in 1905, but since the film has vanished, it may never be possible to discover whether the film showed drinkers, inhalers, or merely criminals who used chloroform to knock out victims. The same is sadly true for *Il Chloroformio* (1911), an Italian effort some twenty minutes long. Chloroform was sometimes a tool of villains (although British censorship laws specifically prohibited this) as in *For Love of Gold* (1908) or even of the good guys as in *The Christmas Burglars* (1908), in which a man chloroforms a woman and her child in order to leave them presents.

Lethargy-producing gases are featured in *The Comet's Come Back* (1916), where they issue from a comet, and in *The Magic Jazz Bo* (1917). Professor Swank's pill gives a tramp wonderful dreams in Lubin's *The Dream Pill* (1910). An oriental drug makes its users walk in their sleep in Wilkie Collins's novel *The Moonstone*. Two silent versions of this novel were filmed in the United States (1909 and 1915) and one in Britain (1911). Collins, a morphine addict, wrote a number of unusual novels that were made into films including *The Dream Woman*, *The Dead Secret*, and *The Woman in White*, all filmed by 1915. As mentioned elsewhere, drugs were often an adjunct to hypnosis, and *Lightning Bryce* (1919) had an herb yielding such a fluid. Adrenalin made perhaps its first appearance in films in *Legally Dead* (1923) where it is injected into a dead man's heart to revive him.

A man adulterates his tobacco to catch a thief in the 1906 British comedy *The Valet Who Stole the Tobacco*. The tobacco was also spiked in two other British films, being admixed with liver powder to make people spin in *The Professor's Twirly-Whirly Cigarettes* (1909), and causing Mr. Mugwump to act drunkenly after smoking a cigar he won at a fair in *Cigars or Nuts* (1911). *Professor Rouff's Great Discovery* is a new and deadly drug in the 1911 French film and in another French feature, *La Chute de la Maison Usher* (1928), with Abel Gance in the cast, Sir Roderick's wife Madeline collapses from drugs. An early French color film, *The Elixir of Dreams*, has a painting come to life while a cook knocks a chemist's pills into the soup in the British comedy *The Pillmaker's Mistake* (1906). In *The Fatal Hour* (1908), "a stirring incident of the Chinese white slave traffic," a woman drugs one of the slavers to help the police. Pills contain unknown perils in the 1916 Triangle-Keystone film *Pills of Perils* and in the Indian film *The Enchanted Pills* (1913?). An unspecified drug is used in *Narcotico Orientale* (1914) made in Italy and it is the Devil's elixir in *Das Hexenlied* (1919, German) and *Elixiere des Teufels* (1921, Austrian).

Many films show drugs producing magical effects and a few are mentioned to indicate the range of actions ascribed to the drugs. A man is given a huge appetite in the 1909 British film *The Fatal Appetiser*, and in the 1915 American comedy *Jack Spratt and the Scales of Love* the newlyweds buy "Thino" and "Fato" at the drugstore and a few hours later she swells to 290 pounds and he shrinks to 85 pounds. A youth serum turns a man into a monkey in the 1912

Edison production *Dr. Brompton-Watt's Adjuster*, a theme also used in Laurel and Hardy's 1933 feature *Dirty Work*. *The Elixir of Long Life*, a 1912 Italian film merely revivified whereas *The Elixir of Life* (1911, British) gave immortality and *The Elixir of Life* (1916, U.S.) brought a mummy to life and turned sausages into dogs. *Invisibility* (1909) resulted from a powder and *Kleptomania Tablets* (1912) generate thievery in two British films, whereas a *New Pain Killer* makes one immune to pain and damage in the 1909 French film.

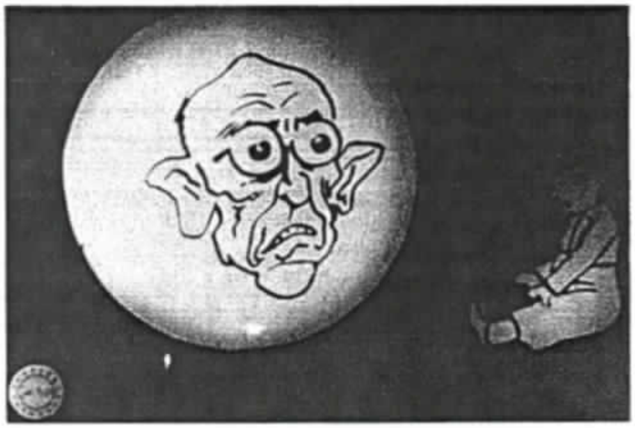
The Drunkard's Dream

Hallucinations, or delirium tremens, are one of the prominent features of terminal alcoholism, and so the cinematic treatment of alcoholism sometimes provides very graphic insights into popular notions of drug-induced hallucinations. No drug was more familiar than alcohol, and many early films exploited its comic potential or attacked it as the Devil's prime weapon. Pioneer French filmmaker Georges Méliès produced some half dozen films on the subject including *Les Ivrognes* (*The Drunkards*, 1896), *Vision d'Ivrogne* (*A Drunkard's Dream*, 1897) and *Hallucination de l'Alchemiste* (*An Hallucinated Alchemist*, 1897) by Méliès and Reulos. France soon distilled two more films on the subject—*Les Dangers de l'Alcoolisme* (1899) by the Gaumont Company and *Le Rêve d'un Buveur* (*The Drunkard's Dream*, 1898) by Lumière for Pathe, which, in its one and one-half minutes, depicted delirium tremens. *The Bibulous Clothier*, produced by Edison in the same year, showed a customer growing huge and *Histoire d'un Crime*, another French film by Zecca for Pathé, similarly depicted alcoholic hallucinations. R. W. Paul's British film *The Horrors of Drink* (1901) had the poor drunkard seeing a gnome, a snake, and the spirit of temperance, and in *D.T.'s; or, The Effect of Drink* (1905, British), the drinker's coat assumes the shape of a dog and walks away and his bed turns into a monster. A similar fate befalls the toper in *Le Matelas Alcoolique* (1906), a French film with a scenario by Louis Feuillade. In the same year, the Frenchman Emil Cohl, pioneer of animated flms, made the first cartoon comedy—*Hasher's Delirium*, its subject being alcoholic hallucinations. Méliès turned out *Le Delirium Tremens; ou, la fin d'un Alcoolique* (*Drink—A Great Temperance Story* in the United States and *A Drink!* in England) and *Pauvre John; ou, les Aventures d'un Buveur de Whiskey* (*Sight Seeing Through Whiskey* in the U.S.) in 1907, the latter still in existence. An American film of the same year (*Drink*) has the drunkard dreaming that he is being chased by an auto whose driver turns into a bear and drives him to his den. In the next year, Vitagraph had the drunkard in *He Went to See the Devil Play* (1908) seeing everyone as the Devil after seeing that worthy gentleperson in a stage performance. This is possibly the same film as that of D. W. Griffith mentioned in the following paragraph. Méliès filmed *Hallucinations Pharmaceutiques; ou, le Truc du Potard* (Sadoul gives *la Fête du Potard*) in 1908 and Pathé did *A Drunkard's Dream* in the same year. The latter film was a bit unusual in that the dream was of beautiful fairies rather than monsters and was in color. The Finnish film shown in France as *Fabricants Clandestins d'Alcool* (literally, *Clandestine Manufacturers of Alcohol*, 1908) was the second film to deal with illicit drug manufacture, the first being American Mutoscope and Biograph's *The Moonshiners* (1904), "a stirring story of primitive life in the Kentucky Mountains." In *The Moonshiners*, which has survived in the Library of Congress paper print collection, a revenue spy leads federal agents to "a typical mountain dew distillery in full operation" where they kill the leader of the moonshiners with Winchester rifles.

The lady wobbles to the table in *Drankersken* (Denmark, 1914), an early antialcohol film.

An alcoholic dreams of heaven in the 1909 color French film *Pompey's Dream* and even D. W. Griffith entered the prohibitionist sweepstakes with *The Drunkard's Reformation; or, Saved by a Play* (1909), where we find a drunk being reformed by a temperance play. That same year Ambrosio of Italy gave us the five-minute film *I Drammi dell'Alcolismo*. Delirium tremens is again the subject in the 1910 British effort *He's Got 'Em* of which the early film periodical *Bioscope* said:

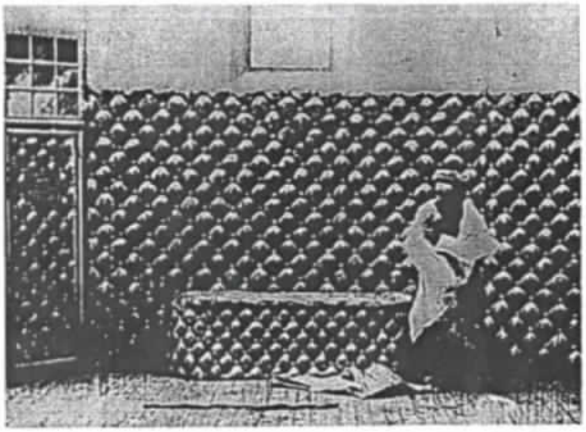
> This picture permits us to see things through the confused vision of an individual who has imbibed somewhat too freely, and the strange and fantastic shapes which are conjured up from the effects of a distorted vision are remarkable in the extreme. The kaleidoscopic changes of mosaic-like segments, as they merge from one unexpected shape to another, provide a series of views something out of the common and as a trick picture, embodying such mysterious powers of creation from the inanimate, possess a fund of entertainment.


Hasher's Delirium (1906) by Emil Cohl is probably the earliest animated drug film. In this sequence the sleeping drunkard is seeing bug-eyed monsters.

Ferdinand Zecca made *Les Victimes de l'Alcoolisme* for Pathé in 1911 (1902 is sometimes given) and the French company Eclair provided *Le Poison de l'Humanité* (*Alcohol, the Poison of Humanity* in the U.S.) in 1912. The latter film unveils what were then considered to be the dire hereditary consequences of alcoholism. Gerard Bourgeois directed *Les Victimes de l'Alcool* for Pathé in 1912 but this may be the same film as Zecca's. The French Rigadin series contained *Conférence sur l'Alcoolisme* (1912) and the comic series starring Zigoto produced *Zigoto et le Narcotique* in 1912.

It is unclear which of these films corresponds to the French film shown in the United States as *The Evils of Alcohol* (1912). This film, sold by some companies with the original titling missing, is done with cutout animation. The titles tell us that "alcohol has extraordinary effects—at first one is gay . . . he lives 'La Vie en Rose'." Street lamps dance, but then we see men being poured out of a bottle into an insane asylum, a man in a straitjacket, a skull and crossbones, and the signs "Delirium Tremens" and "Mort". The short film ends with the admonition, "True athletes drink only water."

Absinthe, an alcoholic drink containing an extract of a species of *Artemisia* (wormwood) had been in use for some time, but its destructive qualities were only appreciated after many years of abuse began to destroy the liver. Luigi Maggi of Italy produced *Satan* (1912) showing the archfiend inventing absinthe in the Middle Ages and Herbert Brenon starred King Baggot in the


Life in a padded cell is the fate of _Les Victimes de l'Alcoolisme_, a 1911 French film. People had neither tranquilizers nor meditation to counter the effects of industrial civilization, and delirium tremens was commonplace.

Zigoto et le Narcotique (1912) was a comic treatment of intoxication, but most films of the time regarded alcohol as a tool of the Devil.

Satan invents absinthe in the Middle Ages in the Italian film *Satan* (1912). At the time this alcoholic drink contained a highly toxic substance.

American film *Absinthe* the following year. Plain old alcohol made a drunken composer see his furniture dance in *Popsy Wopsy* (1913), an early effort of British director Maurice Elvey, and the hapless drunkard is again beset by animated objects in *A Merry Night* (1914, British). Denmark attacked alcoholism in *Drankersken* (1914) and Universal Studios did likewise—with Chapter 1, "Liquor and the Law" and Chapter 15, "The Patent Medicine Danger"—of *The Graft* (1915). Another American propaganda tool was *Prohibition* (1915), which took an hour to tell the familiar story and not only beset its drinkers with the "Demon of Rum" and Mephistopheles but even had "The Drink Octopus" sapping the blood of groveling victims in one scene. In *Distilled Spirits* (1915), on the other hand, the inebriate had to suffer visions of the Devil, giants, and other strange creatures for only twelve minutes. The drunkard is tormented by demons in Hades in *The Warning* (1915), based on the temperance play, though the film was actually shot in Mammoth Cave, Kentucky. Oliver Hardy starred in *The Battle Royal* (1917). This film has two families who manufacture illegal liquor preparing to battle when the police come, and they use their weapons to drive the police away. *Wild Women* (1918), a Western produced by Harry Carey and directed by John Ford, drew the comment "no rarebit fiend dream was ever half so vivid as the visions that follow the imbibing of too many Honolulu cocktails." *Alkohol* (1919), a realist film by the German Ewald-André Dupont and *The Curse of Drink* (1922) produced in the United States were some of the last silent films to be concerned almost exclusively with the evils of drink. Starevich's famous puppet animation film *Puppet Love* (1934) is also about the evils of intoxication. Though a sound track was later added, the style and content of this film consign it to the silent era.

Pipe Dreams

Until the 1920s the only knowledge that most Westerners had of the use of the products of *Cannabis sativa* for intoxication was the use of hashish by denizens of the East, and its effects were commonly confused with those of opium. Thus, Zecca's *Un Horrible Cauchemar* (1901), a variant on the opium smoking films, showed the typical opium dream resulting from the smoking of a nargileh (water pipe). *A Smokey Story* (1912) is a British comedy with a hookah smoker dreaming he is in a harem, and many other films, from *The Poetic Justice of Omar Khan* (1915) to Valentino's *Son of the Sheik* (1926), contained scenes of hookah smokers.

As the use of marijuana diffused from Mexico into the American Southwest, it began appearing in the plots of some films made or set in the West.

Notch Number One (1924) had cowboys getting violent or committing murder after smoking marijuana (also called locoweed in confusion with jimsonweed).

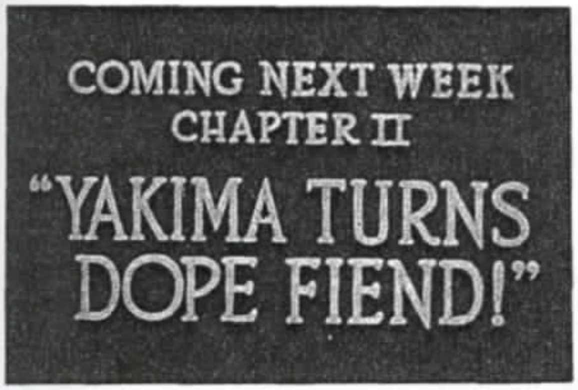
High on the Range (1929) is probably the most interesting of the silent films devoted to marijuana. Yakima Canutt, famous stuntman who had a hand in hundreds of films from *Stagecoach* to *Ben Hur*, had a leading role in this film. Merrill McCormack plays Chick—"a desert weakling"—who smokes dope constantly and is naturally the villain of the piece. In Chapter 1, "The Weed of Death," Chick gives some of his joints to Dave—beloved of the owner's daughter—and when Tom, the foreman, sees them he says, "They're marijuana weed, a devilish narcotic; and if you smoke them, you go bughouse, loco, and want to raise h——— in general." But Dave is "a young scamp" and replies, "I'd like to try one just to see what effect it would have on me," and insists "Why, I'd never let Beatrice know." Chick is fired for kicking horses and when he grabs a stick and walks up to the owner blowing a joint, the old man knocks Chick flat and says "There's too much marijuana smoking on this ranch and I'm going to stop it." Dave returns from a hard day's work and decides to relax by trying one of these "new kind of cigarettes." Dave smokes his way through three joints and is thoroughly stoned when the owner arrives and gives him a hard time. Chick shoots the old man through the window, and then Tom arrives. Tom decides to take the blame so he puts Dave in bed, after knocking him out, and comments, "You'll be sick in the morning, but thank God there'll be but little that you remember."

"They're marijuana weed, a devilish narcotic; and if you smoke them you go bughouse." Wise old foreman Tom can tell by sniffing. This and the following four stills are from *High on the Range* (1929).

Horsebeater Chick blows a joint while demanding back pay from the owner.

A heavy moment as the camera pauses on Dave's stash.

Young scamp Dave getting down with "locoweed"—probably the first time in films that marijuana smoking was shown.



COMING NEXT WEEK
CHAPTER II
"YAKIMA TURNS
DOPE FIEND!"

Good Heavens!—Even the world's greatest cowboy gets hooked!

Her First Cigarette **(1903) shows two shameless hussies lighting up. Unfortunately, she gets ill instead of seeing visions.**

A cigarette makes the lady hallucinate in one of Edison's earliest trick films, ***A Pipe Dream*** **(1905).**

Yakima and pal find Tom with the body but leave quickly when Tom pulls his gun and says, "Now beat it. I've been smoking Marijuana an' I'm out for game!" Tom leaves and the boys make plans to chase him with a rope. Thus ends Chapter 1 and as far as is known, the rest of the film no longer exists. All that is known of the rest of the film is that Chapter 2 is titled "Yakima Turns Dope Fiend." The confusion of marijuana with locoweed is extremely obvious in this film, and Dave is portrayed as being so stoned he has no idea of what is happening.

Numerous other Westerns may have dealt with marijuana, but unlike the previous two, they have vanished and the drugs with which they were concerned are problematic. Among these are *His Pajama Girl* (1921), *The Loaded Door* (1922), *Crashing Courage* (1923), *The Cloud Rider* (1925), *The Air Mail* (1925), *The Border Sheriff* (1926), *Hands Across the Border* (1926), *Skedaddle Gold* (1927), and *The Drifter* (1929).

The interpretation of drug effects in early pictures is complicated further by the fact that tobacco itself was sometimes the source of dreams and visions. *A Pipe Dream* (1905) was described in the *Biograph Bulletin* as:

> A novel picture showing a young woman smoking a cigarette and dreamily blowing the smoke over the palm of her hand. As she watches the smoke the figure of a young man appears kneeling on her hand and addressing her in passionate terms. The image seems to amuse her greatly, and she tries to catch it. It vanishes, just as her hand goes to seize it.

In *Princess Nicotine; or, the Smoke Fairy* (1909) the smoker again sees a little fairy appear. As was customary, Lubin stole the idea (and often the film itself) and offered *Pipe Dreams* in 1907. Selig copies the idea in turn with *A Turkish Cigarette* (1911) and Essanay did likewise with *The Pipe Dream* (1915).

Among Thomas Edison's many pioneering achievements was the first drug film to use puppet animation. *Morpheus Mike* was done by Willis O'Brien—later to gain fame for his animation of *King Kong* (1933). Completed in 1916, this short was similar to several others done by O'Brien, which featured animation of prehistoric creatures. Hobo Mike smokes a pipe in the film and is transported to prehistoric times.

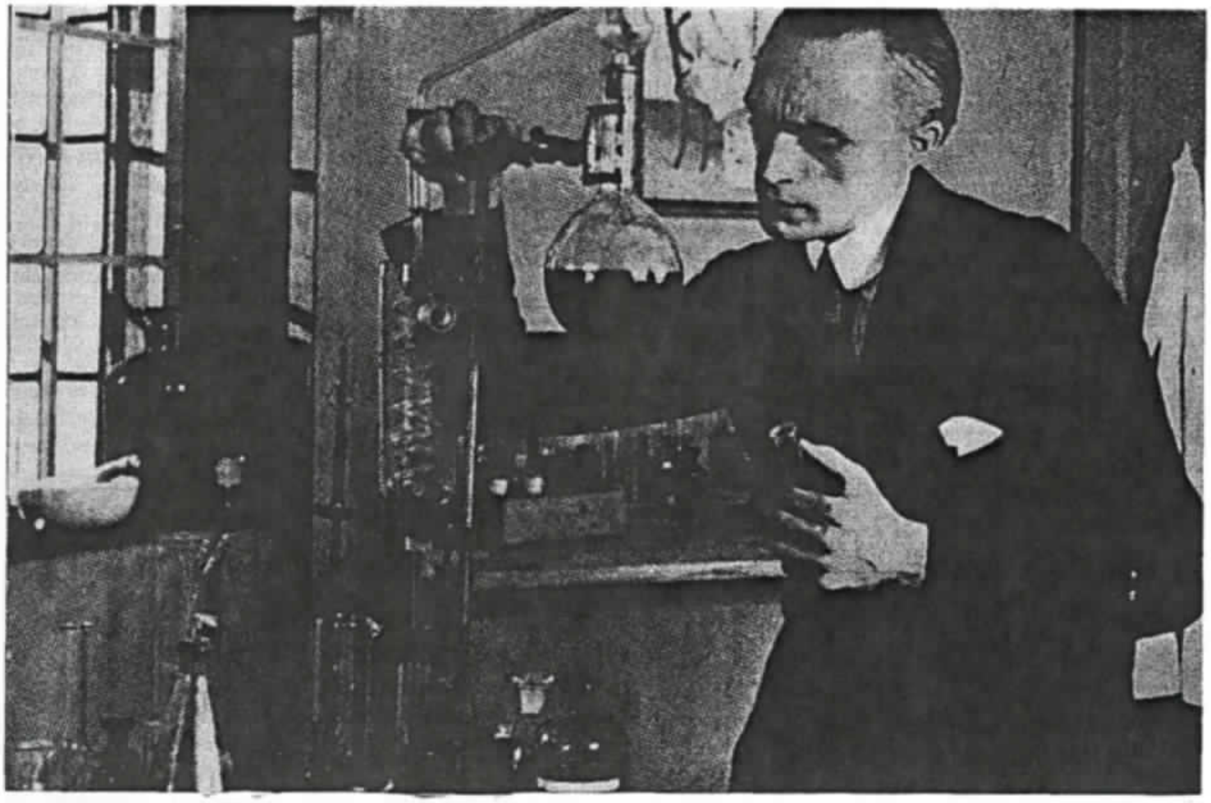
Another early animated film about tobacco smoking is Wallace Carlson's *Dreamy Dud* (1915) released by Essanay. Young Dud steals a pipe and before lighting up says, "Here's where I make Pittsburgh look like a million dollars worth of sunshine!" But after a few puffs, a weird creature appears, say, "I'm the spirit of smoke an' I'll fix you," and carries poor Dud up to hang him on the moon. The shameless woman who lights up *Her First Cigarette* (1903) gets sick rather than seeing visions.

4 Cocaine Fiends

Dr. Jekyll and Mr. Hyde

There is significant medical and literary evidence that Robert Louis Stevenson wrote *Dr. Jekyll and Mr. Hyde* under the influence of cocaine. In 1885, it was common to take cocaine orally in liquid preparations and the exhilaration and mania that cocaine can produce are certainly consistent with the effects of Jekyll's preparation. Rapid personality alteration via drugs has fascinated filmmakers and the general public and few stories (Stoker's *Dracula*, Shelley's *Frankenstein*, Hugo's *Les Misérables* and Merimée's *Carmen* are exceptions) have been cinematically treated with the frequency of *Dr. Jekyll and Mr. Hyde*. Although reference is sometimes made to an 1897 version, the earliest for which there is certain evidence are two American versions of 1908. One of these was simply a fifteen-minute photographed record of the play made by the Selig Company in Chicago and the other was directed by Sidney Olcott for the Kalem Company. *The Duality of Man* (1910, U.S.), *Den Skaebnesvangre Opfindelse* (1910, Denmark), which explained it as a delusion of a feverish mind, and *Les Trois Flacons de Gribouille* (1910, French), a rather watered-down version, were all based on Stevenson's story, though *Robert Hyde's Double Life* (1910, U.S.) and *A Modern Jekyll and Hyde* (1913, U.S.) seem not to have the essential drug-induced personality change. An American version of 1912 starred James Cruze and King Baggot played the role in the 1913 film. Kineto-Kinemacolor produced a two-color version in Britain in 1913, the same year that Max Mack of Germany starred Albert Besserman in *Der Andere*. The transition in *Der Andere* results from a periodic loss of consciousness after a fall from a horse and the Jekyll type is victorious at the end. The 1914 Warner's comedy *Dr. Jekyll and Mr. Hyde Done to a Frazzle* was the first comic treatment, followed by *Miss Jekill and Madam Hyde* in 1915. The latter is apparently the same film as *Dr. Jekyll and Madam Hyde* (1917), and seems not to be a legitimate treatment of the theme. American production continued with *Dr. Jekyll and Mr. Hyde* (1914), *Horrible Hyde* (1915), *Luke's Double* (1916)—this version with a man tormented by a double after falling asleep while reading the story—*Dr. Jekyll and Mr. Hyde* (1917), and possibly *Dr. Jekyll* (1917), though it is unclear whether this last was actually made. The year 1920 was a banner one, with five Jekyll and Hyde films appearing. The most famous and possibly the best of the silent versions featured Nita Naldi, Louis Wolheim, and a bravura performance with almost no makeup by John Barrymore. The transformation is at first effected with a drug—against a background of a giant ghostly spider—but later he transforms without it and only death reverts him to Jekyll. Barrymore's Hyde was superb, a sneering, leering, deformed old man whose sallies into Soho take him into an opium den in one scene.

Louis B. Mayer hurried to produce an inferior version starring Sheldon Lewis with the classic



Conrad Veidt as a Jekyll type in *Der Januskopf* (1920). More bad press for psychoactive drugs—he was shown murdering a little girl and dragging his wife to a brothel.

cop-out of many second-rate fantasy films—the whole thing turns out to be Dr. Jekyll's nightmare. Arrow Film Corporation made a version with Hank Mann, and the Aywon Company produced *When Quackel Did Hyde*. The eminent German director F. W. Murnau made the last of the 1920 versions *Der Januskopf* (*The Head of Janus*). This film has unfortunately perished, but some stills and the script remain. Conrad Veidt had the role of Dr. Warren, obsessed with the bust of the two-faced Roman deity (one a hideous, leering satyr) and Mr. O'Connor, a lustful, murderous maniac who kills a little girl and drags his wife to a brothel, terminating his mania with poison. Hans Janowitz, who had worked on the script of *The Cabinet of Dr. Caligari* the preceding year, apparently changed the Stevenson story to avoid payment of royalties. Bela Lugosi had a minor role in this film, having left Hungary for political reasons. Murnau's next film *Schloss Vogelod* (*Vogelod Castle*, 1921) also contained Jekyll and Hyde elements. Conrad Veidt again appeared in *Dr. Jekyll and Mr. Hyde* in one sketch of an episodic German film directed by Richard Oswald in 1923. Having exhausted its dramatic potential, the story was the subject of an American comic treatment in 1925—*Dr. Pyckle and Mr. Pride*, a twenty-minute film of no special interest other than its star, Stan Laurel, and some of the sets from *The Hunchback of Notre Dame*.

The many sound films on this theme are discussed later.

The popularity of Stevenson's novel was not the only stimulus for the appearance of numerous films on the theme of dual personality. Oscar Wilde's *The Picture of Dorian Gray* was a minor source and the development of psychoanalysis was a major source of inspiration. Among the early silents that dealt with dual personality as a psychological phenomenon not related to drugs are *The Two Natures Within Him* (1915), in which a dual personality resulting from a blow on the head is cured by an operation, *The Two-Soul Woman* (1918) and *The Untameable* (1923), in both of which a woman's dual personality is caused by hypnotism (shades of Bridey Murphy!), and *The Whispering Chorus* (1918), produced by C. B. DeMille, in which personifications of the good

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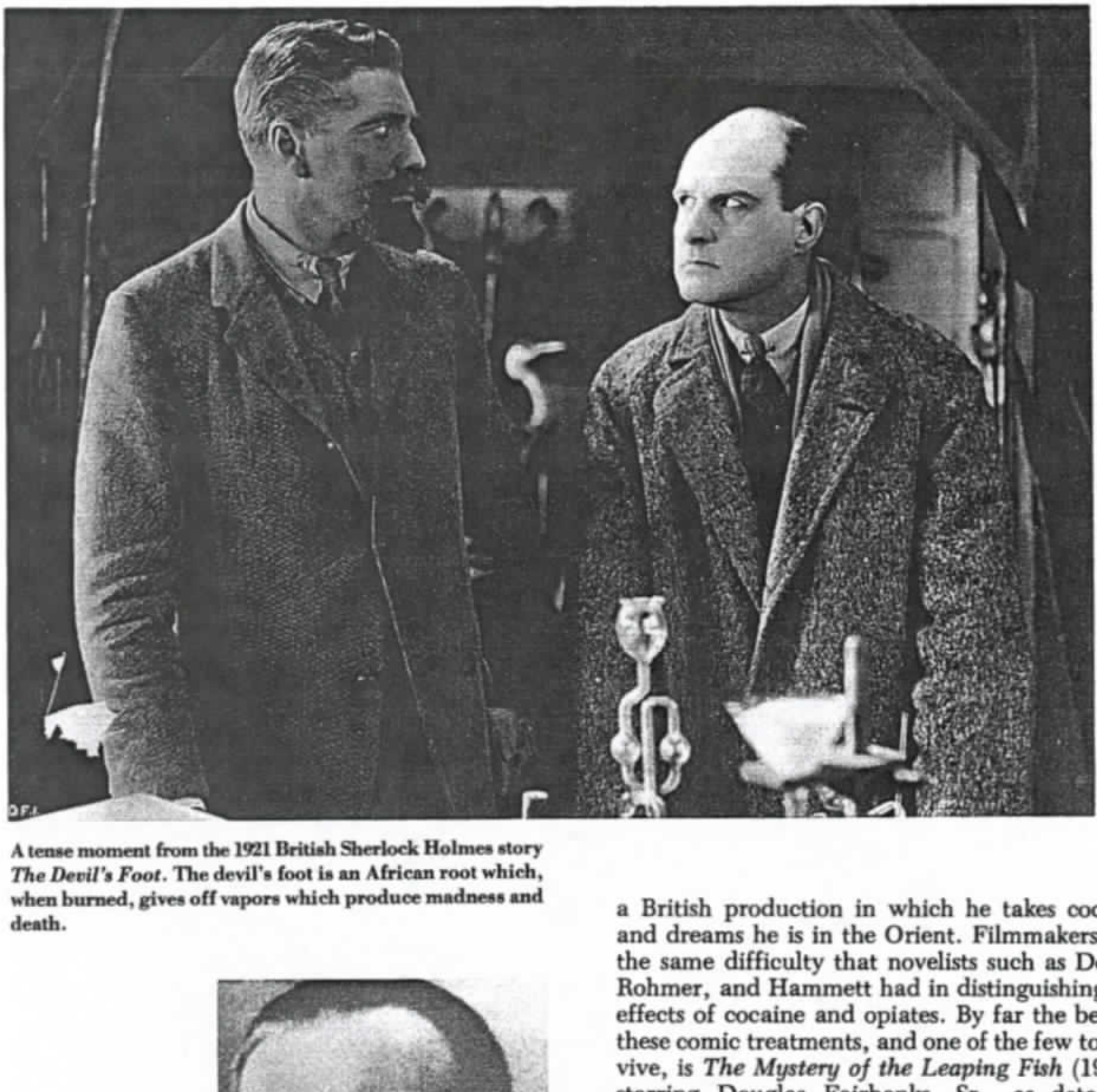
Quick Watson, the Needle!

As a practicing physician in the 1880s, Arthur Conan Doyle had ample opportunity to learn about the stimulant and euphoric properties of cocaine, which by 1885 was being touted as a panacea. It is not too surprising then to find the hero of his early novels, Sherlock Holmes, using cocaine in *A Scandal in Bohemia*, written in 1886, and again in the *The Sign of the Four*, written in 1888. The great success of these novels led to their being treated in films as early as 1903. Dozens of Holmes films were made during the silent era, some of which depicted his drug use. William Gillette injected cocaine in one scene of the stage play *Sherlock Holmes* and consequently the eighty-minute film of the play made by Essanay in 1916 probably contains this scene. *A Scandal in Bohemia* was filmed in 1921 by Stoll with Maurice Elvey directing and Ellie Norwood playing the lead. The same personnel made *The Sign of the Four* in 1923.

Comic treatments of the Sherlock Holmes theme began appearing such as Edison's *Squeedunk Sherlock Holmes* (1909), and even Pearl White of *The Perils of Pauline* starred in one—*Homlock Shermes* (1913). Cecil Mannering played Holmes in *The Affected Detective* (1922),

Ellie Norwood (right) as cocaine-injecting master sleuth Sherlock Holmes in *A Scandal in Bohemia* (1921). Censorship was strong in Britain at this time and the needle may have been omitted from this version.



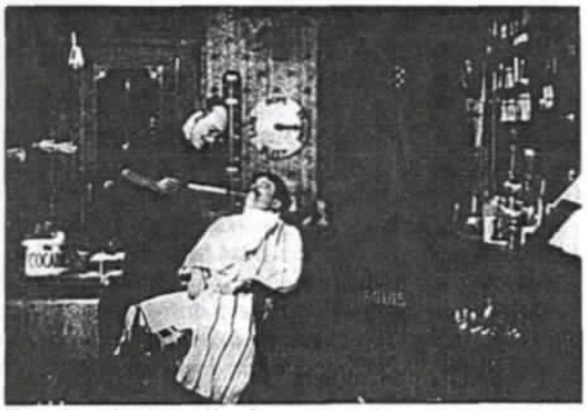
A tense moment from the 1921 British Sherlock Holmes story *The Devil's Foot*. The devil's foot is an African root which, when burned, gives off vapors which produce madness and death.

a British production in which he takes cocaine and dreams he is in the Orient. Filmmakers had the same difficulty that novelists such as Doyle, Rohmer, and Hammett had in distinguishing the effects of cocaine and opiates. By far the best of these comic treatments, and one of the few to survive, is *The Mystery of the Leaping Fish* (1916), starring Douglas Fairbanks, Sr., as detective 'Coke Ennyday'! The cast included Bessie Love as "Inane, the little fish blower of Short Beach," and Alma Reubens, later to become one of Hollywood's more notorious addicts, as an opium smuggler's mistress. At one point the smuggler says to Alma, "Woman, we've got to make a quick getaway," a scene full of irony and pathos in view

Tod Browning, who wrote the story for *The Mystery of the Leaping Fish*, later attained fame as the director of many of Lon Chaney, Sr.'s silent classics as well as *Freaks* and *Dracula*.

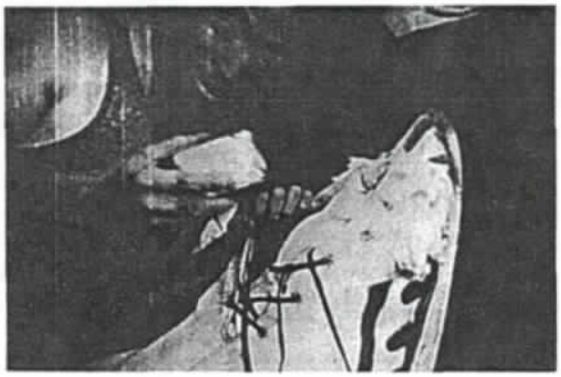
Coke Enneyday (Douglas Fairbanks, Sr.) in good spirits after a hit from his ammunition belt. This and the following six photos are from *The Mystery of the Leaping Fish* (1916).

"Quietly, Coke Enneyday stole out on the trail."



Time for a drink— of laudanum (an opium preparation) and prussic acid.

Inscrutable Chinese removes smuggled opium from a leaping fish.



Coke stimulates his mental processes with a little snort.

Coke tests out the opium, and tests and tests.

He vanquishes enemies with a quick jab.

of the fact that she was to play this role in real life a few years later.

The story was written by Tod Browning, who became famous in ensuing years as the director of bizarre films, including many of Lon Chaney, Sr.'s films as well as *Freaks* and *Dracula*, and the film was supervised by D. W. Griffith. "Coke" sits in his bank vault office scooping handfuls from a can on his desk labeled "Cocaine," blowing it all over the room and jabbing himself with a needle from time to time. Coke keeps a battery of needles in a special belt. He determines his activity by spinning a pointer on a card with the four positions "dope," "eats," "sleep," and "drink." When it comes up drink, his assistant prepares a solution containing laudanum (an opium extract) and prussic acid and injects it into his mouth with a huge syringe.

Coke is overflowing with energy and never stops laughing and dancing around. A caption informs us that "even the Secret Service was often forced to appeal to Coke Ennyday," and a policeman delivers a telegram asking his help in catching a wealthy gentleman of Short Beach with no visible means of support. Coke and his buddy in checkerboard costumes and car follow the man to the beach where he finds Bessie, with a sign on her back saying "Fish Blower," and accidentally knocks her into the sea. After Coke gets stuck, Bessie rescues him and revives him by injecting cocaine into his nose.

Renting one of the large rubber fish, he swims out to find the villains retrieving floating packages of drugs from the water. His pursuit proceeding too slowly, he pulls out a syringe, jabs his fish, and goes zooming across the waves. Coke sneaks into a bathhouse, sniffs, tastes, and then gobbles the opium. He begins hopping around—a flashcard says "Full of Hop"—which he continues to do for the rest of the film. Chinese load the dope into the Sum Hop Laundry truck, along with the girl, and Coke and buddy, who is blowing a trumpet, drive after them to a Chinese laundry. Coke rushes into battle, knocking them out with cocaine injections when he can. After flooring the leader, the rest of the gang rushes him, but he flattens them all by blowing cocaine at them. In the final scene the editor tells him, "No Douglas, you had better give up scenario writing and stick to acting."

The film very carefully demarcates all the dope dealers as foreigners, and is heavily laden with other instances of racial prejudice—one title has Doug referring to a Chinese as "a Jap" and one of his tasks is to rescue Bessie from miscegenation as she is being forced to marry Fishy Joe, a Chinese.

Many other lost or rarely seen films based on Doyle's stories may also show the master detective's dalliance with drugs. American releases included *Sherlock Holmes Baffled* (1903). *The Adventures of Sherlock Holmes* (1905), *Miss Sherlock Homes* (1908), *Sherlock Holmes in the Great Murder Mystery* (1908), *Trailing the Counterfeiter* (1911), *The Sherlock Holmes Girl* (1913), *Sherlock Holmes Solves the Sign of the Four* (1913), and *Sherlock Holmes* (1922) with John Barrymore. French efforts included *Sherlock Holmes par Rigadin* (1911), *Gontran Émule de Sherlock Holmes* (1912), and a series of Franco-British films *The Speckled Band*, *Silver Blaze*, *The Beryl Coronet*, *The Musgrave Ritual*, *The Reigate Squires*, *The Stolen Papers*, *The Mystery of Boscombe Vale*, *The Copper Beeches* (all 1912), *A Study in Scarlet* (1914), and *Hound of the Baskervilles* (1914).

Other than the aforementioned Franco-British collaborations, the first British Holmes film was *The Isolated House* (1915), followed by *Valley of Fear* (1916). In 1921, 1922, and 1923, Britain churned out forty-seven Holmes films, all of about a half-hour's duration and starring Ellie Norwood as Holmes and Hubert Willis as Watson. Denmark filmed some dozen Holmes stories between 1908 and 1910, most of which were directed by and starred famous Danish director Holger-Madsen. Among these were *Sherlock Holmes* (1909), *Sherlock Holmes in the Gas Chamber* (1908), *The Murder in Baker Street* (1910), *The Grey Dame* (1909). Italy generated four early Holmes parodies—*Il Piccolo Sherlock Holmes* (1909), *Rival Sherlock Holmes* (1908), *Piu' Forte di Sherlock Homes* (1913), and *Fricot Emulo di Sherlock* (1913). Germany filmed *Der*

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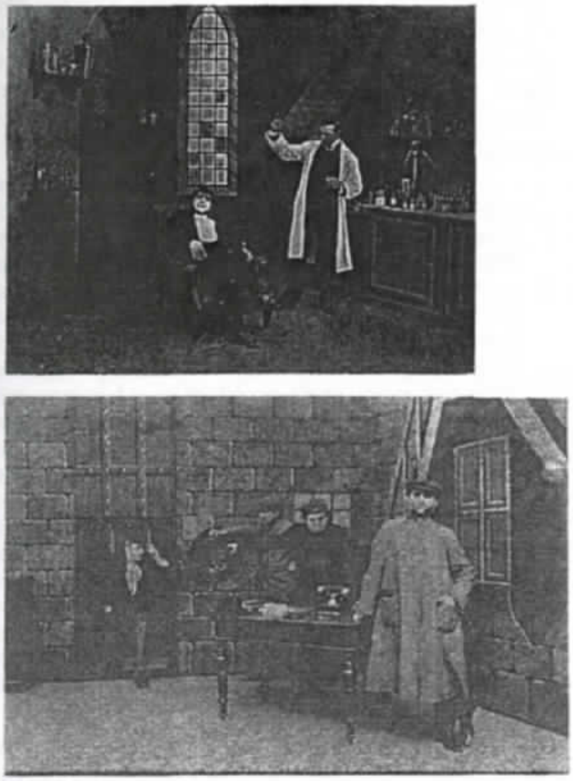


An early Danish Sherlock Holmes picture which probably depicted his affinity for white powders, *Sherlock Holmes i Livsfare* (1908, *above*) and *Den Skaebnesvangre Opfindelse* (1909), a Danish Jekyll and Hyde film.

Hund von Baskervilles in 1914, 1917, and 1929 and also released two Holmes films in 1910 based on apocryphal stories. The sound films based on Doyle's stories are discussed later.

D. W. Griffith's *For His Son* (1912). The secretary pushes the boy out of the way to get Dopokoke—"for that tired feeling."

"The drink no longer satisfies," so Sonny helps the lady out with a little pinch from dad's cocaine stash: *For His Son* (1912).

An early treatment of cocaine was *For His Son* (1912) directed by D. W. Griffith. A father, who needs money for his son's wedding, develops a new soft drink with cocaine in it and is soon doing a landslide business selling "Dopokoke" for that tired feeling. But soon, a title informs us, "The drink no longer satisfies," and the son and secretary start taking an extra pinch from the cocaine bottle. The son is soon shooting up and when his fiancée refuses to "turn on," he and the secretary run off with the cocaine stash. After several months they are old and haggard and the son dies. The last title of the film repeats the first one for those who have not grasped the message—"The awful result of criminal selfishness." Griffith's biographies seem not to mention drugs and it is a moot point whether he made this film because he viewed drugs as a menance or whether he was merely responding to pressure from outside (as mentioned previously, the Harrison Narcotics Act was passed in 1914). Griffith was later advisor to the producers of the cocaine comedy *The Mystery of the Leaping Fish* (1916), and in 1921 he made *Dream Street*, based on Thomas Burke's stories of opium-smoking Chinese and other seamy aspects of London lowlife.

The last serious treatment of cocaine to appear in America seems to be *Sisters of Eve* (1928), in which Betty Blyth "cokes up" her husband (Charles King) to get money out of him. The prison scene in Chaplin's *Modern Times* (1936) is often mentioned in reference to cocaine. A convict puts his "nose powder" in a saltshaker and

Charlie sprinkles it on his food, sniffing up some excess that gets on his mustache and becoming a ferocious fighter soon after. This powder could possibly have been intended to be heroin.

Britain also produced a serious crime drama involving this drug in *Cocaine* (1922), which was retitled *While London Sleeps* after encountering trouble with the British Board of Film Censors. This is not to be confused with other films of the same title, such as the 1926 American production in which Rin Tin Tin kills an ape man, or the 1934 British film in which an insane radio magnate dynamites trains. The story centers around a drug king who murders a man who gave cocaine to the king's teenage daughter.

Although cocaine would continue to be the occasional subject of comedy abroad as in *Cocktails* (1928), a British film in which an heiress's crooked guardian plants cocaine on her lover, and in *El Cocaine* (1930) made by and starring Egyptian film pioneer Togo Mizrahi, the censors in the United States saw to it that its few subsequent appearances were serious business. Cocaine garnered a lot of bad publicity and Hollywood, fearful of government regulation, instituted its own censorship. Consequently, in the next two cocaine movies made in Hollywood the titles tell the whole story—*The Pace That Kills* (1928) and *Cocaine Fiends* (1939).

The Pace That Kills

It is 1928 and the country is roaring with booze, sex, and drugs with a frenzy that will not be reached again until the 1960s. Conservative elements in the country have been outraged by the licentiousness both on and off the screen but they have learned the value of film as a propaganda tool. Cinematic antidrug propaganda was not new. Dozens of early films attacked drugs as tools of the Devil. The Gaumont company of France produced *Les Dangers de l'Alcoolisme* in 1899, and in 1914 three antinarcotics films—*Dr. Killem's Dope*, *The Drug Terror*, and *The Narcotic Spectre* were produced in the United States. Some of the leading lights of the silent cinema joined the crusade. Norma Talmadge starred in *The Devil's Needle* (1916) and director D. W. Griffith entered the prohibitionist sweepstakes with *The Drunkard's Reformation; or, Saved by a Play* (1909) and a few years later produced the anticocaine melodrama *For His Son* (1912).

It was, however, a rather obscure assortment who turned out *The Pace That Kills* in 1928. Norton Parker and Willis O'Connor directed and except perhaps for Thelma Daniels, who plays the sweetheart, virtually all the cast are unknown even to most silent-film buffs. Produced by Truelife Photoplays, the film begins with this timeless quote:

> Since the dawn of creation race after race has emerged from the dim shadows, flourished, then faded away into the mists of obscurity. History teaches that each nation, each race perished miserably when they ignored their problems and failed in their struggles against debauchery and sin. Today we—the highest civilization the world has ever known—are faced with the most tragic problem that has ever confronted mankind—a menace so threatening so all embracing that if we fail to conquer it our race, our people, our civilization must perish from the face of the earth! What is this octopus—this hideous monster that clutches at every heart. Creeping slowly, silently, inexorably into every nook and corner of the world?—It is the demon DOPE! In its slimy trail follow misery, degradation, death; and from its clutching tentacles no community, no class no people are immune regardless of birth, training, or environment—

The film then begins with a scene of Country Boy Eddie (hereafter referred to as CB) pitching hay. He embraces his sweetheart (Thelma Daniels) and asks, "We'll always be sweethearts, won't we, Mary Jane?" But the idyll ends soon as CB leaves for the big city to get a job and to search for his sister Grace. As he departs, his mother with tears in her eyes asks, "I wonder what will happen to my boy—So many good clean boys leave home and never return." Working in a department store, CB soon discovers girdles, women ("Call me Fanny, Country Boy"), and headache powder. ("Here's something 'll fix that headache, Country Boy.") Fanny and CB put some white powder on their hands, face away from the camera, and snort it. The next evening they are off to a nightclub. Prohibition is in force but, "don't worry, little Fanny knows her way about," says she, slipping a flask out of her purse. Also at the club are the king of the underworld and his woman, whom CB recognizes as his sister Grace. Grace insists that he's mistaken and gives him the brush.

Back at work the next day CB asks, "Say Fanny—have you got another headache powder?" Another quick snort and CB is all smiles. "That's certainly great stuff! I feel better already!" Into the store with his little packets of powder slinks

Snowy, the peddler—archfiend of society! Time for a little moralizing.

> You will find him next door, in your community, in your offices. . . . One of the most dangerous features of the dope evil is that each addict has the burning desire to induce all of his—or her—associates to try it just once. And experience teaches us that after two or three trials the initiate becomes an addict."

Fanny promises, "I'll take you to a party soon and treat you to a real sleigh ride." Before you can say "dope fiend," they are at the party. Several of the people are showing signs of withdrawal and CB remarks, "Your friend isn't getting much kick out of the party, is she?" But Fanny assures him, "Oh, she'll get a kick out of it soon." and in walks Snowy with his sinister smile, long sideburns, and bottle of cocaine.

> A bunch of "SnowBirds" with their "happy dust" or "joy powder"—but it's slimy. Peddlers call it "Kid Catcher" because it is the first drug that starts boys and girls on the downward path: on The Pace That Kills.

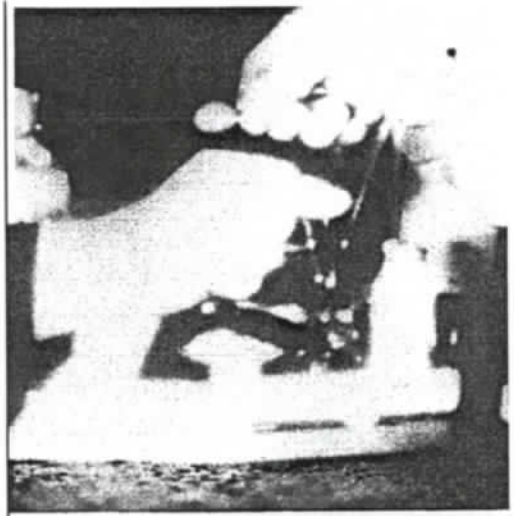
Shaky hands pour out little mounds of powder and soon the joint is jumping. The scene gets hazy as they start dancing, kissing, and smoking six-inch long cigarettes. Then lights out on the ultimate degradation—illicit sex. In the next scene, CB and Fanny are both fired for petty theft. "Soon, all sense of honor and decency lost, the addicts will do anything to get the money for their dope!" Next CB is kicked out of his apartment by his landlady. "Down, broke, discouraged—just a bit of human wreckage in the city streets." In a flash CB is on the needle. "I'm a wreck—I haven't had a shot since yesterday." But Fanny has a little stash so he quickly cooks up a shot of morphine.

> When "Snow" no longer satisfies then MORPHINE—the needle that momentarily soothes and deadens while destroying all ambition, all hope, all conscience. Then the "black smoke"—THE DEADLY OPIUM PIPE that dulls the sharp ache of living for a time—rots the moral fiber and paves the way for HEROIN—the drug that both soothes and stimulates while destroying the soul. Then the downward trail! Down to misery and shame, to degradation and despair. DOWN, DOWN, DOWN!!

Country Boy down on the farm. "We'll always be sweethearts, won't we Mary Jane!" This and the following six stills are from the 1928 drug melodrama *The Pace That Kills*.

"Call me Fanny. Here's something'll fix that headache, Country Boy."

Sure enough, soon CB is writhing in agony, "Sell something, trade something, do something only get me some dope." But Fanny has nothing left to sell but her charms, so, surrendering to the inevitable, she becomes a prostitute.



"I'll take you to a party soon and treat you to a real sleigh ride." Shaky hands reach for snow.

"God—a baby born to a dope fiend and a...!"

Snowy the peddler—archfiend of society—offers Eddie a snort of "kidcatcher."

Heavy with child and eyeshadow, Fanny heads for the river.

"Oh Eddie, has it got you too?" Country Boy meets sister Grace in an opium den.

> Days, weeks, months—time is forgotten—hope long since abandoned. Nothing remains except the overwhelming need, the incessant craving, the driving urge for dope and still more dope! THE FEARFUL PRICE THEY PAY—THE LIVING DEAD! Hopeless addicts, chained, helpless, tormented! Willing to pay any price—do anything just so they get their dope.

In the next scene CB is lying in an opium den in a stupor when a hollow-eyed blonde enters demanding, "No, No not the pipe—heroin!" You guessed it—sister Grace—"Oh, Eddie has it got you too?" It turns out that Diamond Lil (Grace's underworld name) is on the lam, having murdered Handsome Nick, king of the tenderloin when he discarded her. The police raid the den and catch Grace but Eddie escapes because of the den's warning system—a cute little Buddha whose eyes light up when intruders enter. Another heavy shock awaits CB at home. "Eddie, we've gotta get off the dope—we've got to go straight because. . ." "God—a baby born to a dope fiend and a . . ." "Don't say it Eddie—Don't say it." But Eddie decides on one last shot—"the only way to quiet his tortured nerves," and while he's lying in a stupor on the bed Fannie leaves him a note telling him to go back to his golden-haired sweetheart, and then drowns herself in the river. Snowy drops by to tell Eddie of Fanny's demise and leaves a packet of dope, but Eddie can't shake horrifying visions of Fanny drowning, writhing addicts, and the like. So he rushes down to the pier where he sees her smiling face in the water and jumps in.

> How many mothers, how many sweethearts are waiting—always waiting for the boys who will never come home? What can you do about it? Write to your Senator and lend your support to the Porter Bill for the segregation and hospitalization of narcotic addicts—the greatest constructive measure ever offered for the abatement of the narcotic evil!

Originally Eddie had been cured after suffering months of agony in a hospital, but evidently a more horrific ending was later added. It is interesting that the film does not mention marijuana, which was not to receive its share of propaganda until the next decade, when, thanks to the single-mindedness of Harry J. Anslinger and a lot of yellow journalism, it was to take over as the country's number one narcotics problem. Except for the anomalous 1939 feature *Cocaine Fiends* and the 1932 Austrian film *Der Weisse Daemon*, cocaine would not again receive much attention from the cinema or the general public until the 1960s.

5 Stars: Shooting and Falling

In 1922 *Vanity Fair* printed the following piece under the title "Happy Days in Hollywood":

> With the brightening influence of spring there has been a distinct quickening of the social pace. Drugs are not as much in evidence as during the more trying days of winter, but they still spread their genial influence at some of the more exclusive functions. Last week little Lulu Lenore of the Cuckoo Comedy Co. gave a small house dance for the younger addicts. "Will you come to my 'Snow'-ball?" read the clever invitations. In one corner of the living room was a miniature "Drug-store," where Otho Everard kept the company in a roar as he dispensed little packages of cocaine, morphine and heroin. The guests at their departure received exquisite hypodermic needles in vanity boxes which have caused many heart-burnings among those who were not invited.

Although fast living and drug use peaked in the early 1920s, they had been an integral feature of the movie colony from its inception. The wacky antics of stars on and off the screen owed much to psychoactive drugs. Kenneth Anger has epitomized the situation admirably in ***Hollywood Babylon***:

> And if the "nouveau riche" film folk got tired from the furious pace, there was always "joy powder," as cocaine was called in those days, for a sure-thing pick-you-up. In fact, a "joy powder" manic movie comedy style rapidly evolved—the prime example being the Triangle-Keystone "cokey-comedy," "The Mystery of the Leaping Fish," with Doug Fairbanks as a bombed-out-of-his-skull detective, "Coke Ennyday." In 1916 "dope" could be the subject of comedy. The year of that film, English drug expert Aleister Crowley passed through Hollywood, taking note of the natives as "the cinema crowd of cocaine-crazed sexual lunatics."

The public began to learn of these activities but the power and money of Hollywood were able to keep things quiet until a series of sex and drug scandals occurred that nothing could cover up. When Olive Thomas, the beautiful star and wife of Mary Pickford's brother Jack, was found poisoned by her own hand, it was rumored that she had been trying to score heroin for Jack, and a subsequent investigation revealed her name on the list of clients of a United States army officer busted for dealing large quantities of heroin and cocaine. Almost exactly a year later, the Fatty Arbuckle scandal broke revealing no solid evidence of dope, but plenty of sex and booze. While Arbuckle was being exposed, director William Desmond Taylor was found murdered. When the police arrived, various stars and studio executives were scurrying in and out trying to eliminate some of the store of incriminating liquor, letters, and lingerie (initialed and dated) he had accumulated. To quote Anger once again:

> As if all this did not suffice, there was a "dope angle" to the case. Reporters stated that

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> Taylor had recently been visiting the "queer meeting places" in L.A. and Hollywood, dens where strange effeminate men and peculiarly masculine women dressed in kimonos sat in circles, where guests were served marijuana, opium and morphine, the drugs wheeled in on tea carts. It was soon revealed that Taylor's good friend Mabel Normand, whose antic clowning for Sennett gained her fans by the millions, owed her effervescence at least in part to Cocaine and Co. Mabel's monthly expenditure for "cokey" was in the neighborhood of $2000, blackmail included.

It was said that Taylor's murderer had been a dope peddler whom Taylor had warned to stay away from his actresses. B. B. Hampton in his *A History of the Movies*, written some eight years later, described the situation this way:

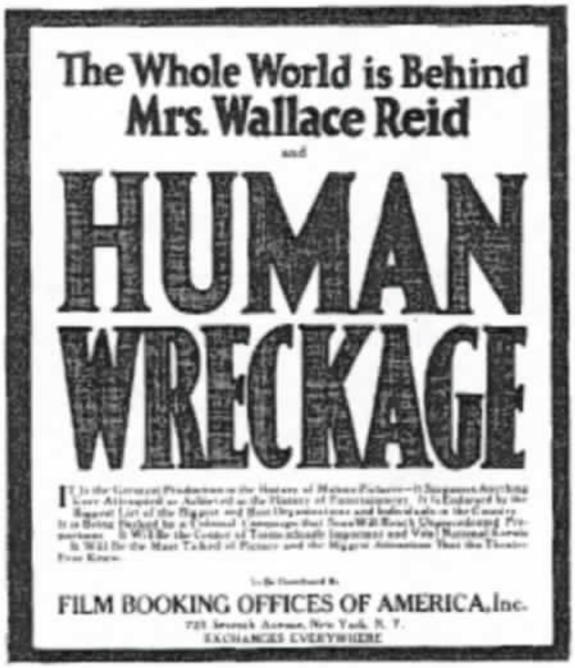
> The legitimate facts of the Taylor mystery were soon exhausted, but the dirt writers had found the dope trail and this enabled them to produce lurid tales of dope fiends to add to their fabrications of drunkenness and sexual excesses. . . . Every star, every player, every executive, was under suspicion as any day might bring an exposé of one's favorite hero or heroine as a dope addict, a drunkard, or a sex degenerate.

As if all this were not enough, America's best-loved star, handsome, talented, charming Wallace Reid, entered the Banksia Place Sanitarium in an effort to cure his morphine addiction in March 1922, the same month that Hollywood appointed Will Hays to oversee its morals (more on Hays later). The story of Reid's addiction was splashed across the front pages and hit the public like a bomb. Unlike the other scandals, however, Reid's evoked a great outpouring of sympathy, a response that Paramount, with millions of dollars to lose, did everything to encourage. Will Hays remarked, "If Reid's condition is a result of indulgence in narcotics as has been reported, it's a matter to be prayed over." Reid's doctor said, "His present illness has no connection with overindulgence in alcohol or narcotics." His mother-in-law revealed, "I know there are 'dope' parties in Hollywood—everyone knows that—and I suppose Wally has attended some of them. . . . I have seen him sadly shake his head and say, 'Mother I don't like it—that isn't the way to have pleasure. It's all so false and artificial.' " Though Reid had been living a fast life, everyone tried to emphasize that he always copped his dope from legitimate sources. His wife insisted that he always obtained his morphine tablets from a doctor and that he only took it orally. How Wally came to be an addict is unclear, with everyone giving a different story. Depending on whom you believe, Reid began taking morphine after a back injury on the set, after being given some by a fellow actor to combat exhaustion, or after suffering spinal injury and headaches as a result of a train wreck. The last of these is the version provided by his wife in subsequent years, though at the time of his death, she gave the police a list of "Bohemians" who had dragged him into debauchery. However nebulous its origin, there can be no argument about the end of Reid's addiction. He died in the sanitarium in January 1923.

Wallace Reid's favorite publicity photo. His death in 1923 while trying to withdraw from narcotics shocked America.

The role played by Wally Reid's addiction in his debilitation and death is debatable, though his wife claimed, "Only a return to the drug under control could have saved him. He refused." All agree that Paramount was driving Reid very hard and he was visibly sicker in each film until he collapsed in the middle of making *Mr. Billings Spends His Dime* (*Thirty Days*). It was an interesting postscript on the case when the manager of Reid's sanitarium was arrested for violating the Harrison Narcotics Act by providing dope for his patients.

Wallace Reid was one of the few names of the 117 Hollywood figures in the Doom Book, compiled



The Whole World is Behind Mrs. Wallace Reid

and

HUMAN WRECKAGE

FILM BOOKING OFFICES OF AMERICA, Inc.

EXCHANGES EVERYWHERE

True to the American tradition Hollywood capitalizes on the Wallace Reid tragedy for a few quick bucks.

by studio moguls (with Hays's approval) in 1922, who might have survived the purge. As it turned out, his widow was determined not to let anyone forget Wally's "sacrifice." She stumped the country for several years talking to anyone who would listen to her about the evils of drugs. She spoke before the National Antinarcotic Conference, urging them to treat addicts as sick people and even campaigned for an antidrug memorial for Wally. Reid's memorial turned out to be an exploitation film about drug addiction made by the Ince Corporation and released in June 1923. Produced with the cooperation of the Los Angeles Anti-Narcotic League, the film's cast included Mrs. Wallace Reid, Bessie Love, the mayor of Los Angeles, the president of the University of Southern California, the Los Angeles chief of police, and park commissioner, a U.S. federal judge, an I.R.S. official (retired), a P.T.A. leader, and Brigadier General C. R. Boyd of the Salvation Army. This sociological melodrama "treats of the evils of drugs, pointing out the

Mrs. Wallace Reid looks on as lady shoots up in a scene from *Human Wreckage* (1923). The drug-induced fantasy sequences were interesting but unfortunately the film has vanished.

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disasters that visit several figures in general and the MacFarlands in particular. The husband is an attorney who suffers a nervous breakdown, becomes addicted to morphine, and his efforts to shake off the habit are fruitless until he realizes that his wife is encouraged to take up the habit because of his weakness and the futility of trying to cope with it." The film is of special interest because it is one of the few Hollywood films in the Caligarist style (after *The Cabinet of Dr. Caligari*, a 1919 German expressionist film that employed bizarre sets and lighting). Distorted sets and fantasy sequences (the "Sea of Dreams" and "Ballet of the Addicts") depicted the addicts' world. The drug peddler is symbolized by the double exposure of a hyena "who prowls throughout the scenes in ghostly form." One reviewer noted that the film "might appeal to an audience of those who need narcotics but to the average person it is not pleasing," and that though the drugs came in chocolate creams, hollow shoes, and books, "all seem to make so much fuss about getting the little piece of paper that their suspicious conduct might be more easily detected than if they brazenly took the drug by a shake of the hand." It is notable that the lawyer in the film began his addiction with a doctor's prescription, thus evoking more sympathy than if he had gotten hooked through debauchery.

Other antidrug exploitation films appearing in 1923 were *The Drug Traffic* and *The Greatest Menace*. In the first film, a noted surgeon begins using drugs to enable him to operate (he is worn out from socializing with his fiancée) and eventually slides into the slums and a life of crime. After burglarizing his former hospital for drugs, the surgeon repents, spends a dreadful night fighting his craving, and dies victorious. In *The Greatest Menace*, a district attorney's son, in order to gather material for a novel, visits the haunts of drug addicts and ends up being charged with the murder of a woman for whom he was obtaining drugs.

The heat was on in Hollywood and elsewhere and drug users began exercising more caution than they had previously. Hard drugs became harder to find and more expensive while marijuana slowly climbed in popularity. The papers would occasionally print a story of a drug bust such as "Actresses Birdie Green, Paulette La Fargue, May Hoffman, Minnie Leder and Lilian Miller Arrested on a Charge of Having Drugs" (*New York Times*, August 1923), which revealed that they had heroin in their purses and that all admitted it. Also in 1923, the Paris correspondent of the *Journal of the American Medical Association* wrote a letter calling attention to a cause of "cocainomania" among motion picture actors—they used it to dilate their pupils and give an expression of "astonishment, depth, brilliance and wildness." For the most part, however, drug use went underground and only a few titillating details in later biographies reveal whose eyes were shiny (or glazed) and why. Mabel Normand's affection for "cokey" was well known, and Mack Sennett's biographer in trying to defend her merely clinches the case. "She had sinus trouble and to alleviate it, she occasionally took a narcotic. This gave rise to the persistent report that she was a 'dope'." Normand's career was terminated by the Arbuckle scandal and she dropped from sight, but another flapper fond of "joy powder" was to retain her star status for forty years. Tallulah Bankhead had been warned by her family about alcohol but nobody mentioned cocaine. To quote her biographer Lee Israel in *Miss Tallulah Bankhead*:

> Tallulah bought it from the urchins who hung around the tea shoppes in the West Forties. It was dispensed in little packages the size of tea bags and sniffed up the nose. The price was $50 a bag and Tallulah purchased some whenever possible. In the superlative style of the day, one said, inhaling, "Cocaine. It's absolutely divine. Will you sniff some?" When Tallulah did not have $50, she crushed an aspirin tablet and pretended. There was nothing the curious Tallulah would not try. But of course she needed stimulation as much as Rip Van Winkle required Tuinal. Whenever possible, Estelle Winwood flushed Tallulah's cocaine down Tallulah's toilet. "It made her dirty

Mabel Normand was Hollywood's leading comedienne, and one of its best known lovers of "cokey" before the Arbuckle and Taylor scandals caused her to fade from view.

Mary Miles Minter, another star, fell when the initials M.M.M. were found on one of many pairs of panties in the collection of a murdered director.

and rude to people," Estelle Winwood recalled. "I introduced her to two or three friends and they remarked how rude she was. But that wasn't Tallulah. It wasn't the real Tallulah." Tallulah sometimes took a bag with her to parties. In the beginning of the evening, she was this piquant little match girl, perhaps showing the picture of her sainted mother, which she carried around with her at all times to the other guests. As the evening wore on, however, when she failed to receive the kind or quality of attention she demanded, Tallulah sniffed some snow and proceeded to do her famous cartwheels. When the cartwheels qua cartwheels ceased to amuse or shock, Tallulah took to doing them without any underwear on.

One of Sennett's actors known as "The Count" was supposedly responsible for supplying many stars with their favorite fix. Wally Reid and Mable Normand are said to have started with him as well as Juanita Hansen, Barbara La Marr, and Alma Reubens. Juanita Hansen also started with the Count's fixing up a hangover and soon she was fixing her own. Her name appeared in the Doom Book after the discovery that she was seeking a cure for her addiction from an Oakland doctor. Though she was not hooked at the time, the scandal ended Hansen's career and she ended her days as head of the Juanita Hansen foundation, with white robe and cross, trying "to help the thousands of narcotic addicts now living in darkness—alone, ashamed, bewildered." Barbara La Marr was one of the most beautiful women in Hollywood, but she went through six husbands, dozens of lovers, and vast quantities of heroin, cocaine (kept in a gold casket on her piano), opium, morphine, and anything else she could find before

Alma Reubens played an opium smuggler's mistress in the classic cocaine comedy *The Mystery of the Leaping Fish* (1916). A long-time addict, she was busted by the San Diego police a decade later with 40 cubes of morphine sewn into the lining of her dress.

"Too beautiful" Barbara LaMarr kept cocaine in a gold casket and died of a heroin overdose at the age of twenty-six.

her suicidal overdose in 1926 at the age of twenty-six. Like La Marr, Alma Reubens somehow managed to avoid inclusion in the Doom Book and kept her addiction secret until 1929, when she lost control on Hollywood Boulevard and stabbed the ambulance attendant who was helping her doctor take her to a sanitarium for a cure. Two years later she returned to Hollywood for a comeback but, after a quick trip to Mexico, she was busted in a San Diego hotel when police found forty cubes of morphine sewn into the seams of one of her dresses. Alma Reubens was seriously ill and she died a few weeks later. Shortly before her death in 1926 she gave the following interview to the *Los Angeles Examiner*.

> I only went to professional men to seek relief from my pain. Each time they said, "Take this for the pain and you will be able to go on." When they first started giving me this horrible poison I did not know what it was. I went from one to the other. One even laughed when I told him I craved the drug and said, "Don't be afraid, you will not need any more after you are well." But they went on and on giving me this thing. As long as my money held out I could get drugs. I was afraid to tell my mother, my best friends. My only desire has been to get drugs and take them in secrecy. If only I could go on my knees before the police or before a judge and beg them to make stiffer laws so that men will refuse to take dirty dollars from murderers who sell this poison and who escape punishment when caught by buying their way out.

Sex and drug scandals involving Hollywood stars along with some loose scenes in films led to intense pressures for censorship, resulting in the introduction of the Motion Picture Production Code in the year the talkies made it big (1930). Among other things the code outlawed drugs, but it was not given effective enforcement until 1934 so that a few drug references managed to slip by in films. In Busby Berkeley's *Gold Diggers of 1933* Ruby Keeler comments of a musical producer's wild schemes—"Say, what's he smoking?", and Cole Porter's "You're Getting to Be a Habit with Me" is a featured song. Cab Calloway does a beautiful version of "That Old Reefer Man" in *International House* (1933) and Gertrude Michael sings a bizarre version of "Sweet Marijuana" in the 1934 film *Murder at the Vanities*. By 1935, however, H. J. Anslinger and the Federal Bureau of Narcotics were hard at work trying to convince the American public that marijuana was the root of most evil and *Assassin of Youth* appeared in that year. This film depicted the wild passions unleashed by the killer weed in reefer addicts.

Two independent productions (i.e., made outside of Hollywood) appeared in 1936—*Marijuana—Weed with Roots in Hell* and *Reefer Madness*. These were both in the same vein as *Assassin of Youth*, but the Marijuana Tax Act passed Congress in 1937 and we would not see another marijuana film until *Wild Weed* appeared in 1949.

As we come to the end of the drug films of the silent era, we reach a natural place for a discussion of the subject of the censorship of drug themes in the cinema, since censorship in the United States and some other countries became intense almost coincidentally with the arrival of talkies. The drug and sex scandals of the 1920s that led to the appointment of Will Hays as filmdom's moral overseer and the institutionalization of conservatism and prudery on the screen have already been described. However, censoring of drug themes in films started much earlier, so let us, as the Queen said to Alice, "begin at the beginning and go on until you come to the end and then stop."

6 The Joint on the Cutting Room Floor: Censorship of Drug Themes

One of the earliest American films showed a couple kissing (the *Irwin-Rice Kiss*, 1896) and this brought cries for censorship from outraged viewers. Films have been plagued by censors and the threat of censorship ever since, though censorship has probably been more severe in most other countries than in the United States. However, Mack Sennett once had a delegation from the Edendale Deaf and Dumb Institute object to his actors cursing (in silent films) since this was offensive to their lip-reading inmates, and several decades later a women's group objected to a film on poppies because one species was the source of opium.

Most states had censorship laws by the time of World War I, and when *Wild Weed* was refused a permit by the Pennsylvania Board of Censors in 1956, it was on the basis of a law passed in 1915. A 1915 British censorship report mentioned as things to be eliminated not only "references to controversial politics" and "relations of Capital and Labour" but also "the drug habit, e.g., opium, morphia, cocaine, etc." and enlarged on the latter as follows:

> Another question has however come to the fore, namely the drug habit and the use of morphia, cocaine, and other narcotics. It is claimed for such films that they serve to warn the public against the dangers of the abuse of such drugs, but the Board decided that there being no reason to suppose that this habit was prevalent in this country to any serious extent, the evils of arousing curiosity in the minds of those to whom it was a novel idea far outweighed the possible good that might accrue by warning the small minority that indulged in the practice.

Accordingly, the 1922 feature *Cocaine* was forced to change its title to *While London Sleeps*. *Morfinisten* (1911) had no trouble with Danish censors, except that the Fredericksberg film censor stipulated "children not allowed," but *Opiumsdrömmen* (1914) was forbidden there, though it seems to have encountered no problems in the United States. France had a commission of five censors beginning in 1916 that allowed "no opium smoking, no displeasing Mexicans, Chinese or Negroes." Censorship usually becomes more active during a war and since war also tends to encourage drug use, it is to be expected that some of the attention of censorship should be directed to drugs.

Hollywood's first statement on the issue of censorship of drug use in films came from the Na-

"THE WEED WITH ROOTS IN HELL"
"MARIHUANA"
OADSHOW ATTRACTIONS
present
E MOST DARING

In 1936 sex and drugs were out of bounds to Hollywood, but independent producers made *Marihuana—Weed with Roots in Hell*.

tional Association of the Motion Picture Industry on March 7, 1921, when point 7 condemned films "of stories which make gambling and drunkenness attractive, or of scenes which show the use of narcotics and other unnatural practices dangerous to social morality." In 1922 the movie industry chose Postmaster General Will Hays, a Presbyterian elder, as head of the Motion Picture Producers and Distributors of America, but though Wallace Reid's morphine addiction headed the list of drug and sex scandals issuing from Hollywood and filling the front pages in that and ensuing years, the Motion Picture Production Code was not introduced until 1930 and was not given effective enforcement until 1934. It was also at this time that the Catholic group, the Legion of Decency, was formed, primarily to police films for anything offensive to Catholics. From 1934 to 1967 only five films which had been granted a code seal were condemned by the legion.

The individual states had long before begun censoring films on their own, Pennsylvania passing one of the first laws specifically mentioning drugs in 1915 and Virginia becoming the first state to license all films in 1922. It is of importance to note here that the First Amendment to the Constitution did not begin to be regarded as binding on the states until the 1920s. The Maryland State Board of Censors prohibited films showing instructive details of the "use of opium and other habit-forming drugs" as well as "drugging and chloroforming victims for criminal purposes' and "advocacy of the doctrine of free love", whereas the Ohio State Board of Censors forbade "scenes which show the use of narcotics and other unnatural practices dangerous to social morality attractive." In Massachusetts the law provided that "pictures and parts of pictures dealing with the drug habit: e.g., the use of opium, morphine, cocaine, etc. will be disapproved."

The Code of the Motion Picture Industry, adopted at a trade-practices meeting in New York City in October 1927, publicized a list of "Don'ts and Be Carefuls" that included along with "Children's Sex Organs" and "Ridicule of the Clergy," "the Illegal Traffic in Drugs" and recommended that special care be used in treating many topics including "Deliberate Seduction of Girls," "First Night Scenes," and "The Use of Drugs." A resolution of the Association of Motion Picture Producers, Inc., and the Motion Picture Producers and Distributors of America, Inc., in excluding the illegal traffic in drugs commented:

> Occasionally a picture has appeared showing an agent of the law in pursuit of smugglers and the suggestion has very discreetly been made that the contents being smuggled were drugs. In such cases, however, the drug itself was never specifically mentioned, and the main theme of the story concerned itself, not with the methods of smuggling but with the chase and the capture of the criminals. The present tendency, however, is to disallow even the use of the term drugs in connection with smuggling. Naturally, the methods of distributing illegal drugs, and of peddling dope may never be shown, since this is a part of the "traffic" in drugs.

Though many films only dealt with drugs in general terms, the material presented here shows clearly that some films produced in Hollywood told about the specific drugs involved and the methods of their smuggling, peddling, and use.

The Motion Picture Production Code, adopted in 1930, stated as a general principle that "no plot should present evil alluringly" and accordingly states in the addenda:

> Illegal drug traffic must never be presented. Because of its evil consequences, the drug traffic should never be presented in any form. The existence of the trade should not be brought to the attention of the audiences.

This position was amended in 1946 to read:

> The illegal drug traffic must not be portrayed in such a way as to stimulate curiosity concerning the use of or traffic in such drugs; nor shall scenes be approved which show the use of illegal drugs, or their effects in detail.

Not content with this, New York State legislators passed a law in 1954 that outlawed films that "incite to crime," including any film "which advocates or teaches the use of, or methods of use of, narcotics or habit-forming drugs." In 1940, Joseph Breen in rejecting a novel submitted to the Production Code Authority as a possible basis for a film, wrote that "Illegal drug traffic and its effects are portrayed. The code says that 'illegal drug traffic must never be presented'." Both *Reefer Madness* and *Marijuana—Weed with Roots in Hell* were made by independent producers and were subsequently submitted and rejected by the Production Code Administration in 1938. In rejecting the latter film the PCA commented:

> One section of the production code provides that illegal drug traffic must never be presented. This is the central theme of your story. . . . Another section of the code specifically states that "excessive and lustful kissing, lustful embraces, suggestive postures and gestures are not to be shown." The sequences where the young men and girls at the beach party under the influence of drugs are shown rolling around on the floor in one anothers arms, exposing their persons unduly and giving play to their passions seems to us a violation of this section.

The PCA continued to refuse a Certificate of Approval to films dealing with the drug traffic until 1948. In that year *To the Ends of the Earth*, which included in its cast U.S. Commissioner of Narcotics H. J. Anslinger, was released. Anslinger had almost single-handedly succeeded in having marijuana outlawed in 1937 and had been fanatically trying to eliminate the narcotics traffic for some two decades, so the PCA could hardly refuse to give its approval to this film. The ice was now broken and the following year the Federal Bureau of Narcotics again cooperated in the making of a film about tracking down drug peddlers. In return for their help in the making of *Johnny Stool Pigeon* (1949), the FBN was allowed to check all scripts before shooting started and the film was screened in Washington, D.C., before the secretary of the Treasury and officials of the Narcotics and Customs bureaus prior to its theatrical release.

The year 1949 also saw the appearance of *Slattery's Hurricane*, by 20th-Century Fox, with Richard Widmark in the role of a naval reserve man flying planes for dope smugglers. Presumably this film made it past the censors because of Navy cooperation in its production and the happy ending. Dick is back in uniform (with a medal) reunited with his ex-addict girl friend.

Dick Powell gets the drop on Asian opium smugglers menacing America's youth in *To the Ends of the Earth* (1948)—the first Hollywood film to deal with drugs in almost two decades.

Foreign films and television were able to present many topics, including drugs, with greater freedom and created pressure for Hollywood to do likewise. Otto Preminger was instrumental in changing the code when he released *The Man with the Golden Arm* without a Seal of Approval in 1956. The picture, which portrayed heroin addiction, was widely seen and rather than allow the code to fall into disrepute, the following paragraph was appended in December of that year:

> Drug addiction or the illicit traffic in addiction-producing drugs shall not be shown if the portrayal:
>
> (a) Tends in any manner to encourage, stimulate or justify the use of such drugs; or
> (b) Stresses, visually or by dialogue, their temporarily attractive effects; or
> (c) Suggests that the drug habit may be quickly or easily broken; or
> (d) Shows details of drug procurement or of the taking of drugs in any manner; or
> (e) Emphasizes the profits of the drug traffic; or
> (f) Involves children who are shown knowingly to use or traffic in drugs.

The Man with the Golden Arm was eventually granted a seal.

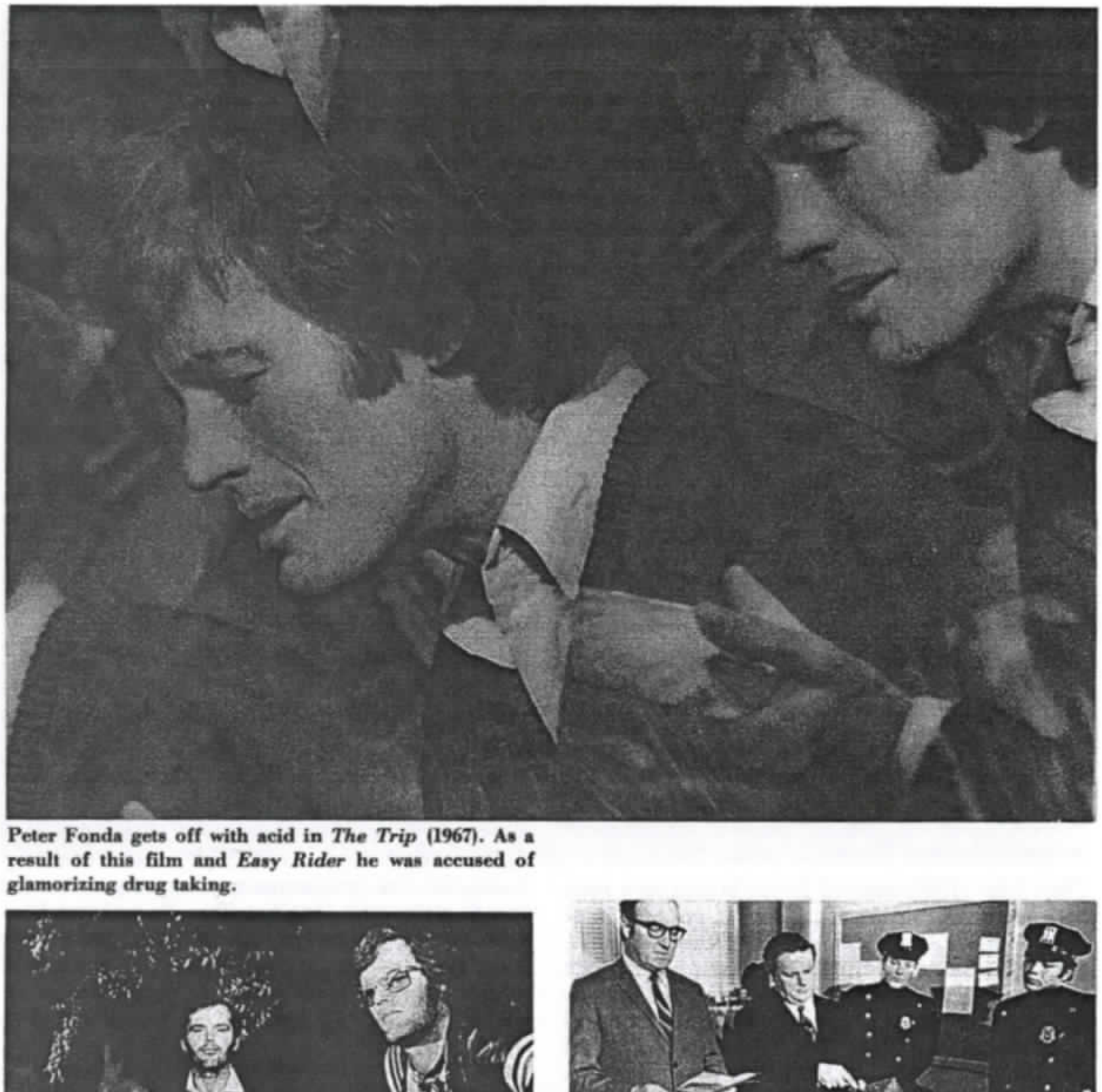
The Maryland Board, although it failed in its attempt to censor *The Man with the Golden Arm*, cut several scenes from the educational film *The Narcotics Story* after consulting local and federal officials. This film showed growing and extracting drug plants and the preparation and injection of drugs. Three other films revealing the pitiful world of the addict followed quickly. *Bigger*

Frank Sinatra and Kim Novak in Preminger's *The Man with the Golden Arm* (1956), the first modern Hollywood portrayal of drug addiction.

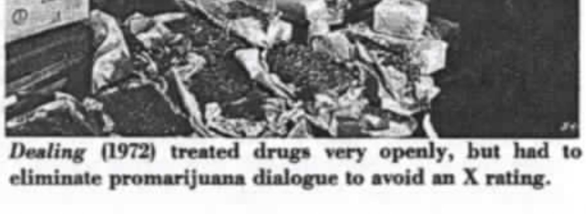
Than Life (1956) starred James Mason as a man dependent on cortisone, *Monkey on My Back* (1957) told of Barney Ross's morphine addiction, and *A Hatful of Rain* (1957) was another sad tale of a junkie who picked up his habit during the Korean War. *High School Confidential* followed in 1958 and *The Gene Krupa Story* was released the next year. A decade later *Easy Rider* was able to present marijuana and LSD use as pleasant recreation.

With intense competition from foreign films and television and the growth of liberalism, the code had to give ground rapidly, and in 1968 the Code and Rating Administration (CARA) was established. Each film was now assigned a letter indicating whether it was deemed suitable for all, for adults only, and so on. Although this may seem to be an improvement, this rating scheme is in fact even more severe than previous censorship since the threat of a more restrictive rating can force the elimination of anything offensive to the board. Not only are the films subjected to cutting after completion but prior censorship eliminates difficult parts from the script before shooting starts. Studios now commonly require a director to sign a contract that specifies the rating a film must obtain. Severe restrictions are placed on the films even before they are begun just because a censor exists, undoubtedly a significant contributing factor in the production of so many poor films.

In 1971 about 50 percent of all films rated were first edited at CARA's direction. In addition to the big three—nudity, sex, and swearing—the board pays special attention to drugs, often overreacting to any film dealing with drugs, particularly marijuana. Films are given an R (restricted) rating if the drug sequences are not removed, even when the drug use is presented in a most unglamorous light as in *The Panic in Needle Park* (1971), *Dusty and Sweets McGee* (1971), *Cisco Pike* (1972), and many others. However, if there is a strong appeal to conventional morality, a PG (parental guidance suggested) rating may be obtained. This was the case with *The Cross and*


Peter Fonda gets off with acid in *The Trip* (1967). As a result of this film and *Easy Rider* he was accused of glamorizing drug taking.

Jack Nicholson takes another toke of the evil weed and expounds on his ideas of Venusian invasion to Peter Fonda in the trend-setting *Easy Rider* (1969).


Dealing (1972) treated drugs very openly, but had to eliminate promarijuana dialogue to avoid an X rating.

Alice's special brownies and LSD catalyze Peter Sellers's transition from straight lawyer to hippie and the rating from PG to R for *I Love You, Alice B. Toklas* (1968).

Waiting for the Man. Al Pacino and Kitty Winn hang ou with junkie friends in *The Panic in Needle Park* (1971) The censors approved its depiction of the degradation o drug addiction, but still gave it an R rating.

the Switchblade (1972), which, though it contains a long scene of preparing a fix and injecting heroin as well as some pot smoking, has Pat Boone converting junkies to Jesus. *Gimme Shelter* (1970) also somehow managed to escape the R rating, perhaps because of the bad vibrations associated with its drug use and its documentary nature. *Woodstock* (1970), though it contained a warning about "bad acid," a death from heroin, and antidrug comments from several youths, was unable to escape the R rating, presumably because of the five-minute sequence in which the audience is shown puffing on pipes and joints and the generally happy, healthy feeling pervading the film. *Alice's Restaurant* (1969) also clearly condemned hard drugs, but the two scenes in which people in the background pass around those funny little cigarettes meant the difference between an R and a PG rating, apparently, because of an agreement between CARA and the Los Angeles Police Department, which arose in the filming of *I Love You, Alice B. Toklas* (1968), which treated grass and acid in a fairly sympathetic manner. In the case of *Dealing; or, the Berkeley to Boston Forty Brick Lost Bag Blues* (1972), the board asked for the elimination of dialogue indicating "an endorsement of marijuana and the 'hoax' by society against its use" from the script if it was to avoid an X rating. And so it goes—if a film is to have a big budget it will need a large audience and a PG or at worst an R rating, but if it is to be honest, realistic, intense, and effective it will often be desirable or necessary to include elements that will result in an R or an X rating. Consequently the producers, writers, directors, and actors are restricted, censored, and inhibited at every stage of the filmmaking process, one of the reasons a major proportion of the films produced are so insufferably dull, lifeless, and unbelievable.

Censors in other countries have been just as strict as those in the United States. English censors in 1936 deleted the March of Time number 9 from British release since this concerned a Central American antinarcotic campaign and the subject of drugs was not considered suitable. To give some idea of the mentality prevailing then, in 1939 British censors passed *The Wizard of Oz* with an "A" certificate (adults only) because "the witch and grotesque moving trees and various hideous figures would undoubtedly frighten children." Even Danish censors were bizarre—they banned *Frankenstein* in 1937. By the 1950s, English censors had relaxed to the point where they passed *The Man with the Golden Arm* because it was "clearly deterrent," but in the next decade they refused a certificate to Roger Corman's *The Trip* (1967) after three psychiartists condemned it as "meretricious, inaccurate in its representation and therefore dangerous." The film still has not seen general release in England. In the same year, however, the board passed Conrad Rooks's *Chappaqua* (1967) since "they all agreed that we should pass the film which they considered totally genuine and accurate in its representation and therefore a deterrent and not an encouragement." The pot-smoking scenes in *Easy Rider* (1969) and *Taking Off* (1970) were also passed "particularly since medical opinion about its harmful effects is divided."

In viewing films, particularly older ones and those having controversial elements such as drugs, it should be kept in mind that even after they have been released and distributed, the films are still subject to mutilation by censors in various countries, states, and towns and one will sometimes find that no two prints of the film are quite the same—each group having chopped out different parts. The distributors have often helped in this regard by releasing different versions of the film in different areas as well as later release of reedited versions. On top of all this, sections are often lost when the film breaks or is otherwise damaged.

Film has never been able to attain the freedom of expression that the printed word has achieved. One major reason is that the production and distribution of films have always been largely monopolistic, and if one does not go along with moneyed conservatism one does not get to make films, or once the film is made, one cannot get them shown. Similar considerations hold for television. Making films is an expensive proposition and big money is not noted for openmindedness and aesthetic sensitivity. There are some bright lights on the horizon. Independent production is increasing and even Hollywood films seem to be striving for greater honesty and social relevance. Massive government support of independent filmmaking and television might be a good thing, but is a remote possibility. The rise of the super-8 format may be the best thing that has happened to filmmaking since Edison, for it is now possible with super-8 as well as with videotape to produce films and television programs with a sharpness comparable to 16mm at a fraction of the cost. The next few decades may justify Cocteau's assertion, "The cinema will only become an art when its raw materials are as cheap as pencil and paper."

7 The Heroin Trail

The American Connection

As mentioned elsewhere, severe censorship arrived in the United States almost simultaneously with sound in films and so the first two decades of talkies saw relatively few films dealing with the traffic in narcotics. However, the censor's hand was a bit uncertain at first, so a few "dope operas" made it to the screen. Both *The Drake Case* (1929) and *Welcome Danger* (1929) were produced so early in the sound era that they were also released in silent versions. The former film shows how a woman makes an addict of her stepdaughter in order to divest her of her inheritance, and the latter was a comic vehicle for Harold Lloyd in which he tracks down a narcotics gang and exposes a fake reformer who is actually the head of the gang. *The Fall Guy* (1930), based on the comedy of that name, told of government agents pursuing a suitcase full of narcotics left for safekeeping with an innocent clerk by racketeer "Nifty" Herman. *Conspiracy* (1930) marked the second appearance in a drug melodrama by Bessie Love. Margaret Holt (Love) and her district attorney brother try to smash the narcotics ring that did away with dear old dad. After a series of unlikely occurrences, they bring the villains to justice. *Big News* (1930) featured Robert Armstrong as a reporter investigating a dope ring and Carole Lombard as his wife. Boris Karloff, fresh from his triumph as the monster in *Frankenstein* (1931), plays the henchman of a morphine gang in *Behind the Mask* (1932). Based on the story "The Secret Service" and featuring a pre-King Kong Fay Wray in a small role, we follow undercover narcotics agent Jack Holt as he flies a seaplane from Long Island 200 miles offshore to pick up the dope from an Antwerp freighter. The gang hides the dope in a coffin and buries it in a cemetery. At the head of the ring is Dr. X, who has his agents everywhere, and performs "operations" on those who get in the way. Dr. X turns out to be a member of the Narcotics Council who offered a $2,500 reward for the capture of drug dealers. Poor Jack only discovers this after being strapped to the operating table. While admiring the finely honed edge of the scalpel the doctor (Karloff) informs him: "It is only when I begin to cut on the inside that you will realize you are having an experience." But, just in the nick of time, Jack's lady-friend kills the doctor with a well-placed bullet and the gang is defeated. *Soldiers of the Storm* (1933) starred Regis Toomey as a two-fisted lad fighting a gang that smuggles dope and aliens from Mexico.

From 1934 to 1948 Hollywood was running scared and failed to produce a single film on the heroin traffic, though a few films discussed later contained addicts as minor characters. Over four decades were to elapse before *Superfly* created a scandal by showing a drug dealer emerging victorious, thus breaking the final taboo.

In 1948 the Federal Bureau of Narcotics permitted *To the Ends of the Earth* to be made. The appearance of this film, discussed in the section on opium, opened the doors and since then Hollywood has produced narcotics films of almost every conceivable variety. Three such films were made in 1949 and five were released in 1950.

Slattery's Hurricane (1949), based on the story by Herman Wouk and starring Richard Widmark, tells the story of an ex-Navy flier who now pilots for a candy bar mogul who frequently stashes dope in with the load of confections. On one trip from a small island in the Caribbean the boss has a fatal heart attack and Slattery (Widmark) finds a package of dope inside his shirt. "If this is what it looks like, it's worth a lot of dough." But Slattery is not a bad boy at heart and we next see him being given the Navy Cross for sinking a Japanese cruiser (he's still in the reserves). He has been making time with his best friend's wife, so his girl friend (Veronica Lake) tries to end it all with an overdose of narcotics. The filmmakers were obviously nervous about making a drug film and Lake's addiction is only vaguely hinted at. Slattery's friend is called upon to fly into a hurricane, but Slattery knocks him out, flies out to give the Navy weathermen a report, and saves Miami for the real estate men and shuffleboard games. As his plan crashes Slattery completes his expiation by revealing information on the dope ring. Of course, he survives, is reunited with Veronica ("I'm all well now and I'm going to stay that way"), and flies into the sunset secure in the knowledge that whatever the fate of this dismal flick, he has managed to stash a few grand in the bank.

Port of New York (1949), "the story of the men who stand guard at America's front door," follows the customs agents as they crack a dope-smuggling gang headed by Yul Brynner, in his film debut. With dumb dialogue and plot, and pacing evoking the serials and comic books of the early 1940s, the film only has interest as a camp period piece. Agents searching parcels in a train station find some powder and tell by tasting that "it seems like the pure stuff." (Taste lost favor as an identification method when LSD came on the scene.) They replace the stuff and a man picks it up and carries it to the Club Gay, where twenty-five ounces of "pure" are sold for 25 g's. This foolishness continues for another forty-five minutes before the coast guard nabs Brynner on his yacht.

Johnny Stool Pigeon, the third 1949 entry in the dope sweepstakes, stated, as did all three films, that it was "produced with the cooperation of the Federal Bureau of Narcotics" and other agencies. Howard Duff plys a con who is sprung from the pen to help the feds crack a drug gang. The T-men chase the dope from Mexico to Tucson, San Francisco, and Vancouver. Surprisingly, the film is not quite as dull as it sounds.

Everyone got on the dope-movie kick in 1950 and the five entries of that year competed for the most incoherent plot and dismal dialogue. The "traumatics" department of Bellevue Hospital was the unlikely site for undercover narc-doctor Richard Conte's prying eyes in *The Sleeping City* (1950). Someone has been peddling dope and an intern has been murdered. Conte soon finds that nurse Ann is pushing pills to support her crippled child and that hospital janitor "Pop" doubles as a bookie who takes the doctors' bets and triples as a pill pusher in order to pay his gambling debts. "You get ten bucks a pill," he says while asking Conte for "some of the white stuff—just a couple of half grain pills." Ann then tries to get Conte to write unnecessary prescriptions so she can pocket the pills and give the patients phenobarbital instead. The city may not be sleeping, but the patients are! Soon "Pop" has to "bump off" another intern whom he's addicted to the morphine, and Conte cracks the case.

A sweet, homey-type narc is killed by a "murderous dope ring" and this triggers an undercover operation in Tijuana in *Federal Man* (1950). Although featuring Lyle Talbot in yet another of his narc portrayals and a narrative style later made famous by "The Untouchables," this juvenile effort would put even Harry Anslinger to sleep. The dirty dealers tape the drugs under their cars for the run to Los Angeles, where they kill several people and have a shoot-out with the feds. Yawn! At least *Woman from Headquarters* (1950) had the novelty of a female narc, and *Border Outlaws* (1950) had musician Spade Cooley busting a gang led by "The Phantom Rider."

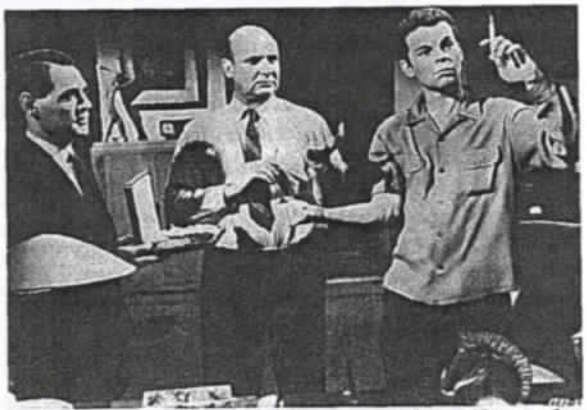
Customs Agent (1950) likewise had a novel twist—the antibiotic streptomycin is smuggled to Shanghai and dope is smuggled to California on the return trips. The villains even cut the streptomycin with salt. Soon the authorities lay a trap. A customs agent is fired and goes the rounds of the Shanghai bars. Soon he is drunk and is corralled by the smugglers. He agrees to make a trip to the United States with a trunk containing seventeen bags of narcotics, though why they bother with this is unclear since they insist there is lots more money in streptomycin. As the plot bumbles along, agent Stewart takes the dope through Los Angeles customs in a smuggler's jacket. To make it look completely real, Stewart steals the dope and sells it to an ex-junkie whom the cops have paid to set up a fake bust so they can recover the dope. Eventually, of course, the villains get their just deserts and the agent gets his medal.

Orson Welles wrote, directed, and starred in

Mr. Arkadin (1955), a story about a mysterious financier whose fortune derives from a dope and prostitution ring. Retitled *Confidential Report*, this brooding drama features several other stars, but never seems to click.

Tip on a Dead Jockey (1957) used the theme of American-flyer-gets-entrapped-by-dope-smugglers, just as in the earlier *Slattery's Hurricane* (1949) and the later *The Hell with Heroes* (1968). This time Robert Taylor plays the World War II veteran. While smuggling money from Egypt to Madrid, he discovers that he is also carrying dope. The air cops are soon on his tail, but being a good boy, Taylor tips them off and saves his skin.

The year 1958 was remarkable in the annals of cinematic heroin dealing with no less than ten such films appearing that year. Space travel had center stage and everyone who could not manage to make a science fiction quickie seems to have reached for the next most sensational topic. Two of these seamy flicks exploited the possibilities of the high school scene. *High School Confidential*, which played the pot-leads-to-heroin angle for all it was worth, is discussed in detail in the marijuana chapter. *The Cool and the Crazy* asked viewers to believe that a reform school graduate (Scott Marlowe) went to high school solely to hook the kids on the dope he peddled. The plot strains credulity, but the acting is occasionally tolerable. A variation on this theme is presented in *Stakeout on Dope Street* (1958), which had three teenagers stumbling on a two-pound can of heroin in a vacant lot. Though the ads for this film claimed that it "pours the first blazing spotlight on kids who rumble down the dark alleys of 'the hooked'," it is terminally dull. The kids just don't have the necessary expertise in dealing and the dope is dumped in a mobster's face at the end.



Undercover narc (Russ Tamblyn) proves himself to pusher (Jackie Coogan) by shooting heroin in *High School Confidential* (1961). Although intended as antidrug propaganda, the film has become a comedy classic.

***City of Fear* (1959). Murder and mayhem over heroin that turns out to be radioactive cobalt.**

The youth angle was also used in the independent film *The Narcotics Story* (1958), later issued as *The Dread Persuasion*. Actor Richard Carlson wrote the story for *Johnny Rocco* (1958), the narrative of a thirteen-year-old boy whose father is part of a narcotics-smuggling operation.

This year was so crowded that two of the films took place in New Orleans. Two detectives track a murderer to a narcotics syndicate in *New Orleans After Dark*. Posing as seamen, they follow the trail to tobacco importer Nick Livorno, who soon is wearing a prison uniform. *Street of Darkness* is more colorful with characters such as Coke, Slavo, Flaky, and two whose real-life monikers are Pork Chops and Kidney Stew. Two war veterans are hired to dig up a treasure chest that turns out to be filled with dope instead of doubloons. They are attacked and the chest vanishes into the night, but they run into nightclub singer Danielle who charms one of them into helping her retrieve a box of instruments (actually narcotics) from a ship. Shortly, the whole gang is broken up and the heroin operation is blamed on the Cubans.

San Francisco cops battled heroin merchants in *The Lineup* (1958). The gang secrets the dope in luggage arriving from the Far East. They round up the dope and eliminate the innocent carriers one by one but run afoul of a narc (Eli Wallach) while trying to retrieve their stash from a little girl's doll. "The kid used the stuff as dusting powder for her doll!" declaims Eli. The old heroin-in-the-doll trick was also used in *The Man Who Died Twice* (1958) and *Wait Until Dark* and

Puppet on a Chain, both of which are vastly more entertaining than the 1958 films.

Bodies and "B"-film clichés are strewn at random throughout *The Man Who Died Twice* (1958). Rod Cameron plays a narc with the same dull manner he used in the once-popular television series "Highway Patrol." Cameron's numerous appearances in third-rate films, his limited dramatic abilities, and his general appearance bring to mind Lon Chaney, Jr. Vera Hruba Ralston, former Czech ice skater, plays a singer in a nightclub owned by her husband, Rod's brother. Hubby has been dealing junk on the side and when he gets bumped off, stereotyped hoods come looking for his stash. Rod alerts the feds, and they stake out Vera's apartment. The mobster's landlady is one Ms. Hemphill, who rats on her tenants to get money for "cooking sherry" and is soon done in. Cameron wants to romance Vera but it is still the prudish 1950s and he thinks she's a bad lady because she seems to have slept with the bartender (Mike Mazurki). The mob stomps Mike, gets stomped by the police, and Rod finds the heroin in Vera's Mexican doll. Vera's husband only faked his demise to dodge the mob and when he returns to collect his stash Rod turns him in.

Touch of Evil (1958) is the only drug film of the decade that seems destined to stand as a significant cinematic event. One of Orson Welles's better efforts (he wrote, directed, and starred in it), it pits corrupt border town sheriff Welles against Pan American narc Charlton Heston in a town dominated by the Grande family and its reefer-smoking punk offspring. The film even has bit parts for Marlene Dietrich and Joseph Cotten. Murder, however, is the topic of interest and the Grandes' involvement in the dope traffic is only briefly alluded to.

City of Fear (1959), although several notches lower than *Touch of Evil*, is nevertheless quite gripping at spots. It stars Vince Edwards, later renowned as television's moody medic Ben Casey, as a con who escapes from San Quentin with a can full of radioactive cobalt that he believes to be heroin. He makes a frenzied attempt to unload his dope while being pursued by cops and assorted underworld types but he dies of radiation poisoning before he can succeed. Critics of the film were generally very favorable considering the obvious low-budget nature of the production. Look for Lyle Talbot, once again playing a narc (Chief Jensen).

Dope-dealing punks captured center stage in such negligible efforts as *Wild Youth* (1960), *This Rebel Breed* (1960), and the Canadian *The Bloody Brood* (1959). In the first of these we are treated to some unbelievably poor dialogue between Frankie and Switch (he carries a switchblade), who just escaped from an honor farm, and the charming duo who give them a ride—Revis (a murderer) and his dope-crazed moll Madge. A large narcotics stash in the car leads to a free-for-all but Treasury agents and border police settle things down. *This Rebel Breed* was yet another boring essay on the high school dope scene with little to commend it except Dyan Cannon before she gained fame and fortune by marrying Cary Grant. The appearance of Peter Falk (Colombo of television) is likewise about the only saving grace of *The Bloody Brood*. He plays Nico, the psychopathic head of a beatnik gang that pushes heroin. To show how tough he is he puts ground glass in a lad's hamburger just for kicks!

***Stakeout on Dope Street* (1958) had little to recommend it but a novel plot—kids trying to peddle heroin they found.**

Okefenokee (1959) could also be bad-mouthed, but it does have some novel features. The swampside dope ring also smuggles aliens, uses a seaplane, and hires Seminole Indians with aquaplanes to ferry them about. However, the hiring of minorities derives from no liberal motive; they kill the guides after each run. When the gang rapes an Indian woman, she wanders off into the swamp to stare into the sun until she becomes blind. But the Indians rally to save the lady and put down the gang.

Steve Cochran plays dope runner and murderer Joe Sante in Roger Corman's *I Mobster* (1959), and Cliff Robertson tears his way through drug-dealing mobsters in Sam Fuller's *Underworld USA* (1961). *Breakfast at Tiffany's* (1961), based on Truman Capote's novel and starring Audrey Hepburn as Holly Golightly is one of director

One of *The Hooked Generation* (1969) gets his fix. Filled with senseless violence, it was one of many cheap exploitation films of the late 1960s that tried to turn a quick dollar by adding dope to the plot.

Blake Edwards's few critical successes. Holly visits a jailed mobster and innocently conveys directions for his narcotics ring. One critic denounced the film because it seemed to him that the film took the view that "purveyors of narcotics are good fellows deserving of nothing harsher than genial satire," but Capote treats most things that way.

"Hopheads begging, borrowing, stealing to buy a few cc's of delirium" pontificates Burl Ives in *Let No Man Write My Epitaph* (1960). A tale of dope dealing and slum life in Chicago in the early 1950s it follows young Nick (James Darren) as he struggles with his ghetto surroundings and hooker-addict mother (Shelly Winters). Ella Fitzgerald plays another addict who needs a fix so bad that "Judge" (Burl Ives) gives her his last bill t score. Ricardo Montalban is a slick pusher, with a flower shop front for his gambling and dope operations, who gets Shelly hooked so she'll keep his bed warm. "I haven't felt this good since I was a kid" she opines after a fix. Soon Nicky finds out about the little white packets (he thought she was drunk) and Ricardo locks him up with the intention of starting him on heroin. Ives comes to the rescue and mama takes the cure. Although the dialogue sags in places, on the whole this is a tolerable film.

Unfortunately, the same cannot be said for *High Powered Rifle* (1960) or *Dangerous Charter* (1962). The former involves a $250,000 heroin deal, and the latter a $500,000 deal, a yacht full of dope, and a trip from La Paz, Mexico, to Santa Catalina Island off the California coast (very convenient since much of the film was shot there). *Too Young, Too Immoral* (1962) is another loser, notable only for an appearance by Taylor Mead. As in *The Lineup* and other films, a cripple heads a narcotics ring. He has stashed some heroin underwater but when young Tony retrieves it, he turns it over to the narcs because the cripple had his brother killed. Negligible films admittedly, but they are the life's blood of late-night television.

With Yves Montand, Bradford Dillman, Lee Remick, and Odetta, Faulkner's powerful novel *Sanctuary* should have made a first-rate film, but a sloppy production and script resulted in its being little better than the expurgated version done some thirty years earlier as *The Story of Temple*

Drake. Odetta is a junkie and Montand is the Candyman—her pusher. She tells Temple (Lee Remick) that "he'll have you crawlin' on all fours and howlin' like a dog," but she has a fling anyway. Pursued by narcs, Candyman pretends to die in a crash and Temple settles for a demure existence as Dillman's wife. While touring a state narcotics ward she meets Nancy (Odetta) again and takes her as a servant. Candyman shows up several years later with his little white packets and, seeing Temple about to run off with him, Nancy kills the baby to prevent its growing up with his terrible influence.

New York City has the heaviest heroin scene in the United States and many films dealing with junk and junkies have been shot there. Shirley Clarke's *The Cool World* (1964) was quite authentic in its depiction of black gangs in the Harlem ghetto. Duke is only fourteen years old, but he deals dope to get the money for his first gun, and the gangleader Blood is hopelessly addicted. Actual ghetto dwellers played these roles and they are usually convincing. The same is true for Jeronimo Melendez's *Heroina* (1965), filmed in Spanish Harlem. In Spanish with English subtitles, the film tells how ghetto life drives young Puerto Rican Chico to drug use and peddling. However, the film ends on an optimistic note when his father faces his own guilt and aids his son. *The Pusher* was filmed in the same year in Manhattan and also used the framework of the Puerto Rican community to depict the addict's plight, but it was made by outsiders and lacks the punch of *Heroina*. It begins with a dead teenager and a smashed hypodermic needle in a Harlem basement and proceeds to show the cops' efforts to get the dealer. One cop finds that his daughter is addicted and forces her to kick "cold turkey." The film is a sincere and unpretentious effort, but nothing original.

Novel plot elements, such as heroin-addicted narc dogs and the use of Geiger counters to follow radioactive dope, were about all *The Poppy Is Also a Flower* (1966) had to offer. The film is discussed in the opium section. *The Money Trap* (1966) does not have the saving graces of color and Middle Eastern scenery, but Joseph Cotten as a drug-dealing doctor, Glenn Ford and Ricardo Montalban as crooked cops who rob his safe of two bags of heroin, and Rita Hayworth (who plays an addict in *The Poppy Is Also a Flower*) can inspire a modicum of interest. With Warren Beatty as a gambler forced to aid in the nabbing of a drug smuggler and Susannah York as his lady, *Kaleidoscope* (1966) should have been notable, but it is just dull. Another heroin-smuggling doctor (he brings it from Baja in toys) is featured in *Warning Shot* (1967). David Janssen in a cop who gets in trouble when he accidentally kills the doctor with his warning shot, and then proves that he was part of a heroin ring. The moral seems to be that it's all right for a cop to murder a complete stranger if the stranger is a possible criminal—a scene acted out all too often in real life.

The Canadians entered the drug derby in *Affair with a Killer* (1967). A dreary, low-budget melodrama, the film reveals heroin smuggling in collage paintings by a couple who are living off a naive Canadian businessman. United States and Canadian narcs are alerted when a nun hit by a truck on the docks is found to have a purse full of heroin. From this point, the film is routine except for the scene in which a dealer reads a narc's lips with a magnifying glass in the bottom of a milk bottle.

A blind Audrey Hepburn inadvertently comes into possession of a doll full of heroin belonging to psychopathic killer Alan Arkin in the gripping suspense film *Wait until Dark* (1967). The film is good, but the dope is only incidental, as it is in the not-so-good *The Hell with Heroes* (1968), in which yet another post-World War II American pilot (Rod Taylor) gets victimized by smugglers who add dope to his cargo and report him to American counterintelligence.

Telly Savalas (Kojak of the television series) is a Mexican poppy grower and heroin smuggler battling narc David McCallum in *Sol Madrid* (1968). The solid cast does well with the routine script. A novel bit is the smuggling device—a "pig" used to clean out oil pipelines running across the border. Sol deals thirty-eight kilos of heroin for some $3,000,000 for resale in the United States for $25 million but he is later cornered at his Mexican villa with fifty-five kilos. George Sanders is also a Mexican drug pusher in *The Candy Man* (1969), but he quickly decides that kidnapping is more lucrative and the film has little to do with drugs.

Mexico continued to be the source of celluloid heroin in *Easy Rider* (1969) and *The Hellcats* (1969). The substance smuggled across the Mexican border and sniffed by Phil Spector at the start of *Easy Rider* is never made clear in the film, but Fonda said in an interview that it was "junk." A female motorcycle gang smuggles dope from Mexico in the headlights of their bikes in *The Hellcats*, a sleazy quickie that may have camp value in another fifty years. This is also the only hope for *Girl in Gold Boots* (1968), a partly musical melodrama in which hoods rip off the county jail for $100,000 worth of drugs.

The Hooked Generation (1968) however is so crude that it probably has little future even in the camp category. The general theme is reminiscent of *Okefenokee*, made ten years earlier, with a vicious gang smuggling narcotics from Cuba and raping Seminole Indians. After killing the Cubans and a few of the coast guard, they are run down by the FBI before they can sell the dope. What else could be expected from a gang with members named Acid and Dum Dum?

Heroin in the Seventies

Use of psychoactive drugs attained epidemic proportions in the 1970s and the rapid spread of heroin addiction was alarming. A torrent of films concerned with smuggling, dealing, and addiction appeared in the first few years of the decade. Foreign films, drug abuse films, and films concentrating on the addicts are dealt with in later sections. Here we discuss those films centering on the drug trade.

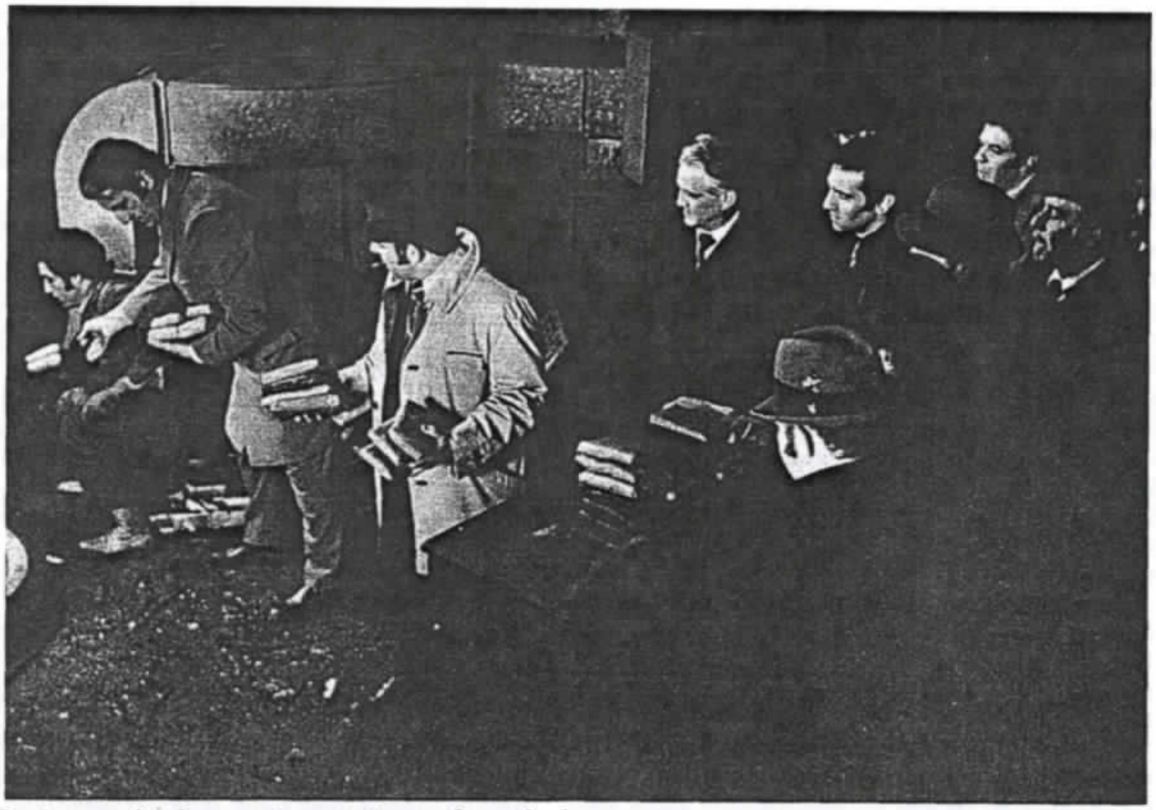
The most bizarre of these films is undoubtedly *Simon, King of the Witches* (1971), a weird mixture of black magic and narcotics. Andrew Prine stars as the warlock, who uses his powers to foil an unscrupulous narc trying to frame him on a heroin rap. Simon uses his magic mirror to kill the narc and discovers that commissioner Davies runs the city's narcotics racket. When his addict girl friend dies, Simon helps the cops bust pushers and is murdered with his ceremonial dagger by panicked addicts. *Clay Pigeon* (1971) also revolves about the big-city heroin racket and is similarly rambling and cluttered. Despite the good cast headed by Telly Savalas as a tough Los Angeles narc, the story of a disenchanted Vietnam veteran wandering around Los Angeles in search of a nasty drug pusher just does not come off. If these two films had been combined, they might have had something.

The year 1971 also marked the appearance of *The French Connection*, the most critically and commercially successful narcotics film to date. Excellent editing, screenplay, directing, and acting (Gene Hackman) provided Oscars in all these categories and a thoroughly engrossing film. The plot is quite simple—one of the film's strong points. The French are smuggling 120 pounds of heroin from Marseilles to New York in a Lincon Continental and the New York narcs, headed by "Popeye" Doyle (Hackman), are trying to stop them. Based on a real case that occurred in 1961, when officers Eddie Egan and Sonny Grosso (both have bit parts in the film) busted 120 pounds of heroin (much of it subsequently stolen from the New York Police Department's evidence vault), the film's many tidbits of big-city life are well done, but could have been as unexciting as they have been in the countless other pictures shot in New York. However, the breakneck pace of the film is sustained, and though the violence, sadism, racism, and bleakness of big-city life are repellent, no one can say he was bored.

Hackman's portrayal of the frustrated cop passing from dedication to almost psychopathic preoccupation with his quarry is the core of the film. Questions of realism aside, it is certainly one of the most gripping portraits of a crime buster on film. The second most striking feature of the movie is the fantastic car chase in which Hackman's would-be assassin attempts to escape on the elevated train. This scene is unquestionably the best ever done in film. The cops find the heroin in the car and the French mastermind Charnier (Fernando Rey) escapes, but such is the tremendous thrust of the film that these are almost irrelevant details. There is much that could be criticized (e.g., the Mafia is never mentioned; a near psychotic cop doing stunts like the car chase would be unlikely to remain on the case) but to what purpose? It is incontestably the best of its genre.

Also appearing in 1971 were *Dusty and Sweets McGee* and *The Panic in Needle Park*. Dealing was incidental to both these films, which concentrated on the lives of the addicts, and they will be discussed later. The focus in *McQ* (1974) was again on narcs and pushers, this time showcasing John Wayne as a cop pursuing heroin-dealing cops. The film begins as the Mafia rips off a large heroin seizure from the state narcotics office, only to find that it is sugar. After much smashing of cars and bodies he gets his man, and in a remarkable display of doublethink so typical of those who create and enforce the drug laws he remarks to fellow cops: "Lousy damn junk. There's a bar over there, let's get a drink."

Two television movies detailing the pursuit of pushers by narcs were released in 1975. *Crossfire* and *Strike Force* both vainly attempted to generate interest in their plots with the drug angle, but it has been done so many times before, since, and better. Canada has been a favored site for smuggling dope into the United States since the last century and several films surfaced (in addition to the previously mentioned *Affair with a Killer*) which made use of this fact. *The Heat Wave Lasted Four Days* (1974) was of Canadian origin. An adventuresome chap brings in a couple shipments of heroin from France, sells one in the United States and decides to double-cross the Mafia. Everything is cool (or as cool as it can be when one has crossed the mob) until a newsman



Heroin smugglers have great expectations as they unload the stash from a dismantled car in *The French Connection* (1971). Good production values and a great chase scene made it the biggest box office hit in the history of drug films.

gets his picture. Thereafter it gets confusing with various parties blackmailing others and bodies falling by the way. The newsman winds up being nabbed by customs with a film can full of flour—we never learn who ended up with the heroin.

The Deadly Game (1976), the second of the television Serpico movies, involves some unlikely dope dealing. One dealer is borrowing five grand from a loan shark to buy a kilo of heroin in Toronto. Later, three kilos of heroin are being bought for twenty grand in order to trade them for ten pounds of "Bolivian flake" (cocaine) which is supposed to fetch fifty g's on the west coast. All these prices are much too low, but perhaps the script had been sitting around quite a while.

Joe Baker plays a Los Angeles cop after a narcotics ring in the 1975 television movie *Mitchell* and Robert Mitchum stars in the international drug smuggling adventure *The Amsterdam Kill* (1978). *Who'll Stop the Rain?* (1978) is yet another story of a Vietnam veteran involved in heroin smuggling with the modern twist of portraying the narcs as the villains. Narcs and drug rings also feature in *Scorchy* (1976) and *Exit the Dragon, Enter the Tiger* (1977). An underwater

Nick Nolte and Jacqueline Bisset harvest an underwater drug cache in *The Deep* (1977).

A black heroin dealer manages boxers as a front but the cops get his tire full of smack anyway in *Hammer* (1972).

stash of morphine ampuls is the focus of attention in *The Deep* (1977).

Black Narcs and White Smack

Since control of the narcotics traffic in the ghetto gradually shifted into black hands, black narcs became commonplace and it was inevitable that blacks should be featured as the stars of heroin films. Sidney Poitier, repeating his successful role as detective Virgil Tibbs from *In the Heat of the Night* stars in *They Call Me Mr. Tibbs* (1970). A weak sequel, the latter film concerns the investigation of the murder of a prostitute whose landlord runs a narcotics ring. Poitier repeated the role again the next year in *The Organization*, in which the unlikely plot concerns a motley group of hippies, Chinese women, and so on who decide to fight the drug traffic on their own. The group seizes $4 million in heroin from the mob and uses it as a lever to enlist Tibbs's aid. The mob merely makes a coded call to Turkey to increase opium production and sends over a few men to help. After a narc commits suicide, the mob kills some vigilantes and Tibbs tracks down some high-level dealers. Before he can move on them, the group is killed by snipers and the heroin traffic continues as before.

Shaft (1971) was the most successful of the black narc films. Richard Roundtree stars as a detective who is hired to find the kidnapped daughter of a black Harlem narcotics czar who had been giving the Mafia too much competition. The film often rings false, but it made great box office and the imitations came fast and sloppy. *Top of the Heap* (1972) gave us Christopher St. John as a pusher-basher with an addict girl friend. *Black Gunn* (1972) featured former football star Jim Brown after a mob of black dope dealers who killed his brother, whereas *Gordon's War* (1973) shifts the job to veteran Ossie Davis who is mad because he returns to find his wife hooked on drugs. Godfrey Cambridge and Raymond St. Jacques repeated their roles as Harlem cops in *Cotton Comes to Harlem* in another 1972 entry *Come Back, Charleston Blue*. This weak sequel has the duo foiling the attempt of a black to take over the dope racket from the Mafia. The film's writer must have foreseen the dismal product—the dope is transported in turkeys. When his daughter dies of an overdose in *Hit* (1973), a black narc (Billy Dee Williams) does not mess with the small fry. He goes to Marseilles to attack the white scourge at its source in this surprisingly good effort. It's certainly more interesting then *Shaft* or *French Connection II*.

With the mania for women's lib, black power, and the martial arts, it was also inevitable that we should be treated to a series of black female narcs serving up karate chops in all directions. *Coffy* (1973), *Foxy Brown* (1974), *Cleopatra Jones* (1973), *Get Christie Love* (1974, a television movie), and *Report to the Commissioner* (1973) have enough similarities that one could almost splice scenes from one film into any of the others. *Honky* (1972) had a novel twist—the lady is a pusher rather than a narc. The field of black drug films was already getting so cluttered that in the same year there appeared a jumble of sex, dope, and violence about a black male heroin dealer who managed boxers for a front (*Hammer*).

Odds and Ends

The nasty white powder turns up in bit parts in many recent films. The best known of these is *The Godfather* (1972). Marlon Brando, as the Mafia kingpin, is shot because he regards the narcotics trade as "a dirty business" and refuses to finance it. Charles Bronson has a trying time with this same organization after busting a drug dealer in *Stone Killer* (1973), and Serpico is shot during a narcotics bust in *Serpico* (1973). Drugs are no problem for crooked narc Murphy in *Dealing* (1972); he just sells them to his favorite pusher. A male smuggler accompanying *The Romantic Englishwoman* (1975) has a different kind of problem; he hides his dope in a rainpipe just before a storm. The corrupt army sergeant in *Dollars* (1971) has no problems dealing, but his safe-deposit box full of cash is ripped off by Warren Beatty.

Prime Cut (1972) returns to the hoary theme of drugs and white slavery, with Lee Marvin as the cop wading through ankle-deep blood and bad script to stop it. Eddie Egan, the cop whose career formed the basis for *The French Connection* also has a cameo role in this film. Master thief Sean Connery runs into problems in *The Anderson Tapes* (1971) when narcs tap his phone because his young assistant was once busted for dope. The television movie *Incident on a Dark Street* (1973) concentrates on the good-guy lawyers who defend people who are busted for drugs. In the highly forgettable *Private Duty Nurses* (1972) a pusher whose client dies of an overdose makes a foray into the hospital to eliminate evidence. *Murder or Mercy* (1974) is a made-for-television medical melodrama in which a doctor euthanizes his cancer-riddled wife with morphine.

Morphine also was a focus of interest in Luis Buñuel's remarkable *Exterminating Angel* (Mexican, 1962), in which a cancer victim uses morphine until it is stolen by an incestuous brother and sister. Morphine proved the downfall of Donovan's brain after a vengeful housemaid pours it in the nutrient solution in *The Lady and the Monster* (1944). The drug even pops up in *Abominable Snowman* (1957). It is used to keep an injured man quiet.

In *Sweet Smell of Success* (1957) Burt Lancaster is a power-hungry columnist who has an assistant (Tony Curtis) plant dope on a decent young jazz guitarist because his sister wants to marry the lad (he fails and young love triumphs). A narcotics smuggling ring in the Philippines is the center of attention in the American-Filipino production *The Secret of the Sacred Forest* (1970). Then there is the candidate for the most bizarre film in which heroin has figured—Argentina's *Placer Sangriento* (1967), shown in the United States as *The Deadly Organ*. The following account from an Argentine film catalog tells the story, except for the detail that the heroin acts as an aphrodisiac, leading the women to gratify the masked man's desires before their untimely expirations.

> Producer Orestes Trucco and director Emilio Vieyra have specialised lately in pictures intended for a market very peculiar in its social and psychological shades. Their lurid stories are seasoned by exciting women, sinister men, detectives, sex and some bits of truculence. They are usually released first in the United States, then in Argentina. Another of its common ingredients is stripper Gloria Prat in the leading character and in generous anatomic displays. In this case the episodes take place at the beautiful Uruguayan sea resort of Punta Ballena, near Punta del Este, where a sinister person, whose face is hidden with a horrible mask, lures women with a strange melody, injects them with *heroin* and then kills them nailing the hypodermic needle into their breasts. The disappearance of one of the victims alerts police, an inspector and a detective in particular, who discover revealing details while investigating among some suspects. They finally decide to use a girl who seemingly resists the criminal's spell and with her help they unmask the pathological killer.

Tracking down drug smugglers in *Flying Squad* (1940), one of three British films based on the Edgar Wallace novel.

The London Connection

The traffic in narcotics has always been just as intriguing to British filmmakers as to their American counterparts. Curiously, the frequency of appearance of drug themes in British sound films parallels closely that in American productions, with a few made during the early 1930s and then almost none until the late 1940s. It is hard to believe that this was the result of specifically American influence, and it seems likely that the Depression, the tensions leading to World War II, and the war and its aftermath were responsible for this phenomenon. This leads to second thoughts about the role of official censorship in the United States (H. J. Anslinger and the Motion

Picture Production Code) in eliminating drug references.

The simple plot of Edgar Wallace's *The Flying Squad* (girl unmasks her employer as the drug smuggler who killed her brother) was made the basis for films of that title in 1929, 1932, and 1940 (this last with Jack Hawkins). Another drug ring filled the arms of addicts in *After Many Years* (1930), and Otto Kruger portrayed a doctor who moonlighted as a blackmailer and morphia dealer in *Living Dangerously* (1936). With the sole exception of the remake of *The Flying Squad* (1940), no drug film appeared in England until 1947 when *They Made Me a Fugitive* was released. Released in the United States as *I Became a Criminal*, it tells the story of a crook who is framed by Soho drug peddlers and breaks out of jail to avenge himself on them. The next year the propagandistic British-French *Account Settled*, a silent drama of a French drug smuggler's elimination, was released.

Home to Danger, the story of a drug dealer who engages in sundry naughty acts like trying to kill his dead partner's daughter, appeared in 1951, and Britain has produced at least one drug film in every year since. *Judgement Deferred* (1952) repeated the theme of *They Made Me a Fugitive* in tedious fashion, but *The Broken Horseshoe* (1953) put together a reasonably good cast, script, and director (Martyn Webster) to generate a tolerable narcs-chase-dope-ring melodrama. *Malaga* (1954), shown in the United States as *Fire Over Africa*, starred Maureen O'Hara as an American narc working in Tangier, but even her beautiful red hair is not enough to distract us from the dreary plot. However, one might be driven to distraction if forced to watch *Late Night Final* (1954) all the way through. Probably a rewrite of the classic cocaine smuggling film *Down River*, this film follows the adventures of a drug smuggler who is disguised as a cripple.

In British films one often finds amateurs, rather than narcs, who destroy drug rings. Thus we see in this role a female psychiatrist (*The Brain Machine*, 1955), a junkman and his grandson (*The Heart Within*, 1957) a bus driver (*Johnny, You're Wanted*, 1956), a reporter (*Assignment Redhead*, 1957), a reporter's brother (*Undercover Girl*, 1958), a lawyer (*Feet of Clay*, 1960), a soldier of fortune (*Port of Revenge*, 1961), and a singer teamed up with a United States army deserter (*Subway in the Sky*, 1959).

Professional narcs took over in *Forbidden Cargo* (1954) and in *Pickup Alley* (1957). In the former a customs agent pursues French drug smugglers in a coastal town in a tolerably interesting comedy-melodrama. *Pickup Alley* finds narc Victor Mature chasing around Europe after Trevor Howard, Anita Ekberg, and seventy kilos of smack. Mature is weary of the narc job: "Same filthy thing day in and day out," but he is assigned to help Interpol, so he goes to Naples to try to find the $3 million in heroin. Tracing the dope to the Rio Allegro, the narcs spend four days tearing the ship apart but cannot find the stash. When the ship gets to London, Howard cuts the back of a refrigerator open to remove his dope but soon after that Mature shoots him down. The editing and dialogue are not bad but the plot is occasionally hazy. The film is satisfactory entertainment, especially the scenes with Bonar Colleano as the informant.

Booby Trap also appeared in 1957 and was a cinematic rarity—a comedy involving a drug smuggler. The title refers to a time bomb pen that is carried around by a dealer in illicit drugs. However, the next British drug film was deadly serious. Based on an old Edgar Wallace novel, *The Devil's Daffodil* (1961) was also filmed in a German version (*Das Geheimnis der Gelben Narzissen*). Horror star Christopher Lee plays Chinese detective Ling Chu, helping Scotland Yard in defeating a dope ring that is smuggling heroin from Hong Kong in the stems of artificial daffodils. The film sustains interest, but only barely. The same is true for *Girl in the Headlines* (1963), released in the United States as *The Model Murder Case*, in which a London police inspector cracks a narcotics gang while tracking down a murderer.

The next few years brought some drug melodramas that only desperation could force anyone to watch. *Incident at Midnight* (1963) starred Anton Diffring as an ex-Nazi drug trafficker in yet another Edgar Wallace drug tale. Anton and his pals knock over a drug warehouse but soon run afoul of a female narc. The rest of the action takes place in a drugstore where addicts get their heroin prescriptions filled. There are lots of customers with sunglasses, though it is late at night, and one doctor-turned-junker comments: "So many women wear them now to conceal the condition of their eyes." *Mozambique* (1965) had another down-and-out American pilot getting involved with smugglers, but all the dope smuggling seems to have occurred before the film begins. *Death Is a Woman* (1966), often shown in the United States as *Love Is a Woman*, follows a gang on Malta who conceal their heroin underwater. Undercover narcs follow the trail of dope and murder to an unscrupulous woman who has been eliminating her partners. At the bottom of the barrel we find evangelist Billy Graham as a preacher converting junkies to Jesus in *Two a Penny* (1967), which is even worse than Pat Boone in *The Cross and the Switchblade*.

The Strange Affair (1968) is an apt description of the film, though the title refers to the main character Peter Strange (Michael York). Peter fails his exam in philosophy and becomes a London narc. He tries to help his superior nail a former cop, Quince, who is now dealing drugs, but it all goes awry and Peter winds up in jail for planting drugs on Quince. Susan George as Fred, Peter's wild hippie girl friend, provides some scene-stealing diversion along the way.

The scenery steals the show in *Puppet on a Chain* (1970), the only heroin movie with a speedboat chase. An American narc helps police annoy heroin dealers in Amsterdam. The chief's grown daughter babbles like a child and carries around dolls. "She was introduced to heroin when sixteen and was soon taking five grains a day—then she overdosed and needed an oxygen tent. Now she has a mental age of four or five." But it later happens that the kid's just faking and she's transporting heroin in her dolls. The gang ships the dope to the Netherlands in dolls, Bibles, and clock pendulums en route to the United States. In an apparent swipe at the lenient drug policies of the Netherlands, the chief shows the narc a room full of young people smoking hash and remarks: "In a year, three of ten will be dead." One might say the same of this sort of drug film.

Albert Finney does a good job as an amateur detective who stumbles on a London bookstore used for heroin smuggling and gun running in *Gumshoe* (1971).

The Continental Connection

In Europe, as in the United States and Britain, the period from the mid-1930s to the early 1950s had very few films with drug themes. Germany's *Schlussakkord* (1936), in which Charlotte Garvenberg plays a conductor's wife who commits suicide with morphine, is one of the few. In 1953 Italy produced two films about narcotics—*Three Forbidden Stories* and *The Island Monster* (*Il Mostro Dell'Isole*), the latter starring Boris Karloff as the head of a drug ring. A narcotics dealer was among the personnel in the French-Italian *Palace of Nudes* (1954).

The old reliable dope and white slavery theme is squeezed again in *The House on the Waterfront* (1955, French), originally titled *Port de Désir*. Monsieur Black scuttles a ship along with one of his girls when he discovers that its cargo of drugs is under suspicion. One critic summed it up as "an errant bit of melodramatic flapdoodle." A drug-addicted prostitute assists Interpol in cornering white slavers in *La Prostitution* (1959), shown in Britain as *The White Slavers*. West Germany's *Kiss the Dead* (1958) again linked narcotics and white slavers and in *Operation Hong Kong* (1964) the dope was smuggled by airplanes.

American expatriate Eddie Constantine and Juliette Greco headed the cast of the French *Man and Child* (1957), a story of a dope ring that dabbles in kidnapping. Eddie starred also as the skipper of a dope-laden luxury liner in *Dishonorable Discharge* (1958), a French version of Hemingway's *To Have and Have Not*, and as an Interpol narc working in Paris in the Italian *Destination Fury* (1964). Another Italian company emitted its own secret-agent-gets-the-goods-on-dope-smugglers film the same year with *None But the Lonely Spy*.

The comic French-Italian *Riff Raff Girls* (1959, *Du Rififi Chez les Femmes*) employed a waterfront dope racket as a leitmotif. Postwar French drug traffic is thematic to *Disorder and the Night* (1958, French), *Incident in Saigon* (1960, French), *Trapped in Tangiers* (1960, Italian), *Blood and Black Lace* (1964, French-Italian-W. German) *La Horse* (1969, French), and *Symphony for a Massacre* (1963, French). *Symphony for a Massacre*, a slick crime drama directed by Jacques Deray (*Borsalino*), is about a half-million-dollar narcotic deal that goes awry as a result of double-crossing. *L'Abominable Homme des Douanes* (1962, French), based on Clarence Neff's novel, has a nifty twist—a customs man gets involved with the dope smugglers. The French-Italian *Le Corniaud* (*The Sucker*, 1965) is a comedy about a nice-but-dumb lad who drives a Cadillac from Naples to Bordeaux unaware that it has solid gold bumpers and a heroin stash. The Italian-French production *Cold Sweat* (1971) starred James Mason as the head of a gang that attempts to blackmail Charles Bronson into smuggling heroin from Marseilles. Finally, there is the Italian *Morire Gratis* (1968) about a young sculptor who is "impotent, alcoholic, and drugged" and who smuggles heroin from Rome to Paris inside a statue, only to be murdered by the gang on arrival.

Italy and Spain collaborated on *Web of Violence* (1966) and *The Narco Men* (1968). Based on the Sergio Donati novel *The Other Side of the*

Moon, *Web of Violence* is an exercise in tedium with narcotics emerging only at the end. The flashy credits are the only thing of interest and viewers are likely to echo the sentiments of the character who remarks at the finish: "I wish I could feel some satisfaction from all this." Tom Tryon is an ex-Interpol agent on the track of Italian heroin in *The Narco Men*. The syndicate has promised to cut him in if he can help recover the stolen heroin, but when he finally gets it, his hippie girl friend is killed and he decides to turn it over to Interpol. The film is sleazy gangster pulp with Mediterranean scenery as its only saving virtue.

A record company executive doubles as a heroin dealer in *Detective Belli* (1969, Italian), and Italy's most recent smackfest *Blood, Sweat and Fear* (1975) casts Lee J. Cobb as an industrialist under suspicion for dope dealing. In the latter film, Clint Eastwood look-alike and act-alike Franco Gasparri is the smooth but violent narc. He stops an ambulance and exposes the old heroin-in-oxygen-bottle trick. In between smashing evil dopers, he has the kindness and patience to wean a pretty young woman from heroin. Unfortunately, what little charm the film may have possessed is buried under the sloppy editing and dubbing. Ben Gazzara is an American narc infiltrating a drug ring in *Sicilian Connection* (1975, Italian). The 1972 French film *Dirty Money* is a well-done tale of bank robbery and drug traffic.

Just for novelty, several films are set in Turkey. The FBI finds a double for a drug chieftain in the cornball European collaboration *From Istanbul—Orders to Kill* (1965). In the West German *There Is Still Room in Hell* (1961), American smugglers go looking for Ismail, a Turkish dealer who double-crossed them. Everyone gets his due as smugglers, dealers, and double-crossers pump lead into one another. Another West German entry varies the theme slightly. Kai Fischer plays Olga, an addict singer at a cabaret that fronts for a narcotics-massage-espionage operation, in *$100 a Night* (*Mädchen für die Mambo Bar*, 1968). *The Cop* (1970, French-Italian) also revolves around the action at a nightclub serving as a front for a drug operation.

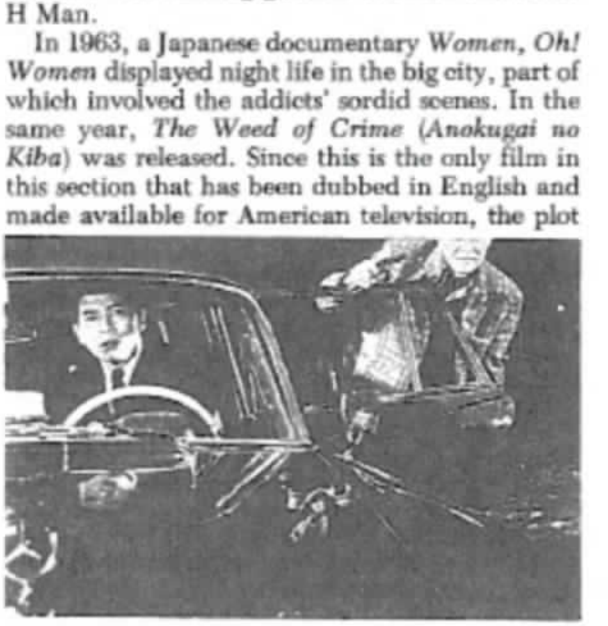
Alienated youth indulging in narcotics dealing and dabbling are the subject of *The Deserter* (Denmark, 1971) and *More* (Luxembourg, 1969). Ex-Nazi Wolf sells dope from his Mediterranean hotel and eventually involves the young hero and heroine in *More*, of which more is said in the discussion of cinematic portraits of addiction. A Greek heroin smuggler is incidental to the plot of *For Your Eyes Only* (1981).

The Tokyo Connection

A small underworld of drug users existed in prewar Japan, but most of the narcotics traffic involved smuggling heroin, morphine, and cocaine from Japan to the United States and Asia. As usual, war and its aftermath resulted in a considerable increase in narcotics use. Also, the extremely rapid Westernization of Japan after World War II was inevitably attended with a dramatic rise in alcoholism, drug abuse, and ulcers. It was not long before drug addicts and the narcotics traffic became frequent in Japanese films.

One of renowned director Kenji Mizoguchi's early films *Women of the Night* (1948) is a story of street life in postwar Japan. The film centers about two sisters, one a taxi dancer and the other the mistress of a drug smuggler. An unusual film combining antidrug and antiatom bomb propaganda in a science fiction setting is *The H Man* (1958). One of many science fiction films of director Inoshiro Honda, the central character of the film is a deadly manlike being made of water, which evolved as a result of H-bomb tests. The creature hides in the Tokyo sewers where a narcotics dealer keeps his heroin supply. The dealer and his stash are incinerated when the sewers are flooded with flaming gasoline to exterminate the H Man.

In 1963, a Japanese documentary *Women, Oh! Women* displayed night life in the big city, part of which involved the addicts' sordid scenes. In the same year, *The Weed of Crime* (*Anokugai no Kiba*) was released. Since this is the only film in this section that has been dubbed in English and made available for American television, the plot



The Tokyo connection—Japanese gangsters dealing dope in *Weed of Crime* (1963).

The familiar theme of prostitutes enslaved by drugs in the 1966 Japanese film *Hentai* (*Abnormal*).

details given by a Japanese film catalog are presented in order to give some idea of the frantic and brutal atmosphere of the low-budget Japanese crime flick.

> A government narcotics investigator, Natsuo Kizaki, arrives at Takatsu City disguised as a hoodlum. His mission: to crush, through securing unshakable evidence, two underground rings thriving on gambling, and narcotics traffic. But Kizaki has a secondary, more personal task to perform: to find his younger brother Yuji, an addict who is believed to be living in Takatsu.
>
> One of the two gangster organizations is headed by Tsuda, who smuggles dope from Hong Kong, and the other by Hariya, engaged in distribution.
>
> Iwama and Jiro, both Tsuda's men, disappear after cheating Hariya out of 30 million yen. Hariya immediately believes the deal was engineered by Tsuda himself, but he cannot prove it unless he catches either Jiro or Iwama.
>
> Meanwhile, Kizaki, using fake narcotics as his passport, joins Hariya's gang calling himself Ken. Iwama's girl friend is immediately attracted by him and confides her desire to break away from the gang and make a fresh start in life.
>
> Eventually, Hariya's men catch Jiro, who under brutal torture, confesses he plotted and executed the fraud.
>
> Kizaki, then, finds his brother, who is working for Tsuda in a gamblers' den. The detective casually invites his brother to a game, but they cannot escape Tsuda's suspicious eyes, and he seizes the sweetheart of the brother and forces her to reveal Kizaki's identity.
>
> Meanwhile Jiro kills Iwama when he tries to escape with the 30 million and Tsuda kills Jiro.
>
> When the two gangs meet for a showdown, Kizaki and the police are ready for them.

Three opium smuggling films then appeared, which have already been mentioned (*Kenshin*, 1962, *Gang vs. Gang*, 1962, and *Operation Mad Dog*, 1964). Akira Kurosawa's *High and Low*

(1962), starring Toshiro Mifune is undoubtedly the highest-quality film discussed in this section. The story concerns a kidnapping and two of the villains are later murdered with narcotics overdoses by a hospital intern. The film has nothing more to do with drugs, but it is a fine, nonsamurai role for Mifune.

Pale Flower (1964), a story of intergang rivalry, has an addict and a chippie (occasional user) among its protagonists. Corrupt officials are involved with smugglers in two other "flower films"—*Kill the Night Rose* (1966, *Yoru no Bara o Kese*) and *The Scarlet Rose* (1964). A liberal politician is the head of a dope ring in the former and a jazz pianist turned narc falls for a beautiful singer and joins the gang in the latter. Another turncoat narc arranges for the escape of a dope gang in *Red Handkerchief* (1964).

The Japanese temporarily took over much of the Chinese opium trade and the production of morphine and heroin as a result of the Sino-Japanese War. Only one film (*Operation Mad Dog*, (1964) seems to have taken this as a theme, perhaps because it would require dealing with atrocities that are better forgotten. The parallels presented by the later American occupation of Vietnam and the drug traffic there are obvious, and the latter situation has also been ignored by filmmakers. *The Red Angel* (1966) was set in Tientsin in 1939, but the only drug connection of the film is a morphine-addicted military doctor, and its main focus is on a frequent Japanese approach to erotism: black humor, sadomasochism, and blood. Most of these films exploit these erotic elements to some degree along with the drugs and violence. *The Love Robots* (1965) are young women who are abducted and conditioned by drugs and hypnotism. This film and *Hentai* (1966), sometimes shown as *Abnormal*, have played on foreign sex-exploitation circuits. The narcotics gang in *Hentai* abducts, rapes, tortures, addicts, and prostitutes young women, and its leader eventually finds that his daughter is one of the victims.

Narcs were kept busy pursuing dope gangs in *Rub Out the Past* (*Nippon Ankokugai, 1966*), *A Man from Abashiri Jail* (*Abashiri Bangaichi Hokkai-hen*, 1966), *An Invitation to Jail* (*Kangoku eno Shotai*, 1967), with help from the FBI, *Diamond of the Andes* (*Sekido o Kokeru Otoko*, 1968), this time in Rio de Janeiro!, *The Second Bullet* (*Nihatsume wa Jigoku-iki Daze*, 1965?), *Harbor Light, Yokohama* (1968), and in *Resurrection of the Beast* (*Yaju no Fukkatsu*, 1969).

Popular Japanese television star Shinichi Chiba cracks the drug syndicate in *A Kamikaze Cop* (*Yakuga Deka*, 1970). This film is one of the few to explore the delicate subject of the connections between Japanese and American drug traffickers. The president of a pharmaceutical company trades in narcotics to establish his business in *City of Beasts* (*Yaju Toshi*, 1970) and the daughter of a drug-company president is kidnapped by a gang of women in order to ransom her for 200 million yen worth of drugs in *Queen Bee Strikes Again* (1971). Sad tales of girls going astray are also thematic in *Tokyo Bad Girls* (1970). The girls leave the reformatory to join a gang dealing narcotics and they soon return to the slammer. A woman gets into difficulties when she steals dope from a hospital in *She Beasts' Warm Bodies* (1972). *The Underground Syndicate* (1970) presents an interesting, if unbelievable, variation—a man tries to trade money for narcotics in order to get money to help Tokyo streetwalkers! *Tiger Force* (1975) is about morphine smugglers in Manila. Morphine and money change hands in the first few minutes and it is nonstop grade-D karate and machine-gun action thereafter.

Narcotics appear incidentally in such flaccid efforts as *Appointment with Danger* (1970s, they cause amnesia), *Heat Wave Island* (1969, a woman uses them as a murder weapon), *A Lone Assassin* (1972, a man finds that his sister is a drug addict), and *Human Target* (1971, a drug smuggler hires a killer).

Clearly, Japanese drug films show a singular lack of inventiveness, competence, and taste. Since the Japanese produce many extremely fine films, this is probably the result of the exploitative, low-budget nature of these efforts. Drugs are a huge problem in Japan and undoubtedly some Japanese films will deal with this area in a more sophisticated way. Also, there are the effects of underground Japanese filmmakers to be considered, but information on them is difficult to obtain. Meanwhile, *Attack of the Mushroom People* (1963) remains the most entertaining drug-related Japanese film.

The Genital Connection

During the 1960s, pornographic films grew into a major industry in the Western world. Exploitation is the name of the game and such elements as homosexuality, sadomasochism, perversion, and drugs are routinely included. Films containing scenes of marijuana and LSD use are discussed elsewhere. The films included here are mostly low-budget independent productions, but many films discussed in other sections are just as sleazy and exploitative.

In these films, as in life, heroin is frequently associated with prostitution. A racketeer seduces a young woman into prostitution and drug addiction in episode three of *The Devil and the Ten Commandments* (1962, French-Italian). A vice lord lures women to Caracas, drugs them, and forces them into prostitution in the Argentinean-Venezuelan film *The Pink Pussy* (1966) also shown as *Where Sin Lives*, and *Acosada*. *Wild, Wild Girl* (1965) follows a woman as she slides from virtue to prostitution to heroin to the railroad tracks, and *Animal Love* (1969) shows young Mara as she experiences extramarital love, marijuana, orgies with dope addicts, and finally, happy love with her husband on a leopardskin coat.

Olga Petroff lures young women fresh from prison to her dungeon in New York's Chinatown where she conditions them for seventy-two hours until they are addicted and ready to become prostitutes in *White Slaves of Chinatown* (1964), also shown as *Slaves of Chinatown* and *White Slaves*. *Olga's Girls* (1964), probably the same as *Olga's House of Shame* and a sequel to the previous film, has nearly the same plot, except that instead of "the mob" supplying the dope and backing the operation, it is the Communists. "Mama Lupo" forces women into prostitution via heroin in *Invitation to Ruin* (1968). A new twist is provided by *The Master Beater* (1969) in which Hawk induces men to sell their wives into prostitution for a bag of dope, after which he indulges his sadism by inflicting pain and death. This remarkable chunk of celluloid is also known as *The Dirty Hawk* and *Hot Sex Tramp*.

Ginger (1971) features a female undercover agent who infiltrates a gang dealing in drugs and prostitution. But, she is unmasked and forced into addiction. *Hip, Hot and 21* (1967) has the usual gang of addicts and prostitutes, but bisexual, drug-dealing prostitutes are added for spice. *The Filth Shop* (1969) is unusual in that it is a pornographic film that exposes the pornography business. A syndicate is shown drugging women in order to use them in pornography.

The novelty of showing a prostitute getting hooked on dope supplied by a customer is the only interesting aspect of *Villa-Vennely: Home of Copenhagen Call Girls* (1964), unless the sound track by such famous groups as The Sharks and The Weedons is found appealing. Some films show the drug use as primary and the prostitution as a consequence of a costly drug habit. *To Turn a Trick* (1967), *Spiked Heels and Black Nylons* (1967), and *The Evil Pleasure* (1966) dwell on this theme. The latter, also known as *Pornografi*, depicts San Francisco's Haight-Ashbury district as the home of lesbians, shoe fetishists, addicted prostitutes, pornographers, freaked-out hippies, sadists, and masochists—just about every type that might have anything to do with sexuality. Another variation is presented in *Franchesca's Sexual Whirlpool* (1967)—she prostitutes herself to keep her man in heroin. Franchesca eventually gets disgusted and leaves, possibly before the last of the suckers who paid to see this mess.

Other weird angles are presented by such epics as *Walk the Walk* (1970) and *An Angle of Love* (1968). The former, another bizarre piece from celluloid junkman Kroger Babb, exhibits a black theology student's struggles with dope (he loses and commits suicide). Gloria, a "virgin tease," is raped by an addict and later gets revenge when she kills him as she climaxes in *An Angle of Love*. Shown also as *An Angel of Love*, the film would have made even de Sade envious. In another strange film, addict Rita gets annoyed by Johnny and she and Johnny's lady slip him LSD and help him to fall out a window in *The Filthy Five* (1968). Carla permits the attentions of a Yugoslavian pharmacist to get morphine for an injured friend in *The Sex of Angels* (1968, Italian-W. German).

Acid and heroin also play a duet in *Mr. Mari's Girls* (1967)—addict Stella's response to acid is an erotic dance. A Hollywood producer doubles as a drug pusher and procurer in *Peddlers of Sin* (*Peddlers of Evil*, 1966), but the racketeers in *Prowl Girls* (1968) only use heroin as a murder weapon. The erotic maneuverings in *The Initiation* (1968) are quelled by the bust of a Vietnam veteran junkie, and sheer boredom brings down the curtain on pushers and prostitutes alike in *Don't Just Lay There* (1970). A medical facade for dope use by the doctor and "patients" is present in *Let's Play Doctor* (1964).

One of the newer trends in the sexual cinema appears in *Hang Loose* (1970), with its male addict hustler, and masculine addiction again surfaces in *Satan in High Heels* (1962) and *The Student Nurses* (1970).

The accent is on the heroin trade in such offerings as *Sign of Aquarius* (1970), in which the mob tries to obliterate a hippie who refuses to push dope, *The Kill* (1968), which concerns assorted sleazy hustlers competing for a $1 million heroin

A prostitute gets hooked on her customers' dope in *Villa Vennely* (1964).

delivery, and *Satan's Bed* (1965). The latter follows sadistic punks Dip, Snake, and Angel on their spree of heroin-inspired violence. When their pusher gives up dealing to marry Ito (played by Japanese singer and wife of John Lennon, Yoko Ono), they kidnap and rape her to preserve their connection. Another famous face appears in a third-rate heroin opera *The Naked Zoo* (1970). Rita Hayworth plays Mrs. Golden, the wife of a millionaire who becomes entangled with a young Miami artist who eliminates her blackmail threats with an overdose of heroin. A Florida heroin dealer posing as an art collecter tries to overdose a narc in *Franchette: Les Intrigues* (1969).

A degenerate bunch charters a yacht and becomes embroiled in orgies, murders, and heroin smuggling in another Sam Lake trashy film *Scorpio '70* (*Black Revenge*, 1970). Eddie Stud persuades Fanny Bang to bring in a million-dollars' worth of heroin from Mexico in *The Hot Bed* (1965). The seaways are getting crowded as Rich brings in a ship full of heroin in *Weekend with the Babysitter* (1970). Poor Rich gets ripped off by a motorcycle gang and winds up without heroin, women, or song. Russ Tamblyn (*High School Confidential*) and horror star Lon Chaney, Jr., took another and perhaps final step down the ladder with *The Female Bunch* (1972). A lurid, softcore, sadomasochistic film about a female gang that smuggles heroin from Mexico, it features ("stars" is definitely inapplicable) Tamblyn as a hippie and Chaney as the only male on an all-female ranch. As difficult as it may be, *The Jesus Trip* (1971) manages to be even sleazier than the preceding by dragging a nun into drugs, sex, and violence. The drugs are stashed in the handlebars, and when the bikers are pursued by an Arizona state trooper (played by Billy Green Bush), they kidnap a nun. But the gang is really innocent and they are also pursued by a helicopter belonging to the gang that stashed the heroin in the bikes. The whole mob winds up in a church where the "good" gang destroys the heroin to demonstrate their innocence, but "Bush" rounds out the plot by shooting a couple anyway.

Most of these films have nothing to say that has not been said much better in more expensive productions, but the amateurs (sometimes including real-life prostitutes and junkies and their associates) involved in these films sometimes give them a poignancy that usually escapes the slicker productions. When a few decades have passed they may be valued not for the stories they intended to tell but for the insights they provide into the psyches of the people who made them. These are often more visible in the cheap exploitation flicks where artistic pretensions and elaborate production do not obscure the human elements.

8 Hopheads

Early Shots

In previous sections we have examined films that concentrated on the manufacture, smuggling, and selling of narcotics. It is time to turn our attention to the rich and varied film literature on the addicts themselves. As has been mentioned, the arrival of censorship in the 1930s, along with the Depression and the approach of war, largely eliminated the detailed cinematic examination of drug addiction that was often seen in silent films. However, a few films of this period depicted addiction minus the graphic details included in such classics as *The Devil's Needle* (1916) or *The Pace That Kills* (1928).

John Barrymore as Tsarakov, the mad ballet master, has his drugs stolen by a dope fiend who becomes violent after using them in *The Mad Genius* (1931).

Boris Karloff appeared in several of these films with a dope angle. He has a cameo role near the beginning of *The Mad Genius* (1931), which stars John Barrymore as Tsarakov, the mad ballet master. Luis Alberni plays Tsarakov's drug-crazed assistant who steals dope from Tsarakov's room. Just what Tsarakov was doing with the dope is never clear, but presumably he also used it. Alberni is transformed into a violent maniac by this drug, a rare response to narcotics, but one that still persists in the public mind. A careful viewing of Karloff's classic role in *Frankenstein* (1931) may lead to the conviction that the monster's murderous rampage was the result of narcotics withdrawal. Dr. Frankenstein sedates the monster with injections of one-half-grain solution and later writes in his diary that the monster requires more and more of the drug and seems to be developing a resistance. Morphine or heroin injections are quite compatible with these data.

Windy City junkers shared the spotlight with crime in *Discarded Lovers* (1932), a story of old Chicago. One of the endless series of films about Sherlock Holmes, *The Adventure of the Missing Rembrandt* (1932) revolves around a drug-addicted artist who turns to thievery and blackmail. Although the first filming of Faulkner's *Sanctuary* seems to have omitted the dope motif (*The Story of Temple Drake*, 1933), several other films of that year were less inhibited. "You're Getting to Be a Habit with Me" was a

Was the monster's rampage due to narcotics withdrawal? Here Boris Karloff eagerly reaches for his drugged drink. In *Frankenstein* (1931) Dr. Frankenstein sedates the monster with injections, and notes the need for increasing doses.

smashing number in Busby Berkeley's definitive musical *Forty-second Street* (1933). "I become addicted to your charms as you sink into my arms—you're getting to be a habit with me" run the lyrics. Ronald Coleman starred as a pill-popping English politico in *The Masquerader* (1933).

The drug-addicted veteran who picked up the habit as a result of war wounds first became a commonplace after the American Civil War, the first major conflict in which there was a widespread use of morphine injections. Veteran junkies have appeared in many films, and *Heroes for Sale* (1933) was probably the first sound film to explore the subject. Richard Barthelmess stars as a down-and-out war veteran struggling with his morphine habit, the result of treatment by German doctors. Soon he gets religion and a cure and spends the rest of the film grappling with Loretta Young, Ward Bond, the Depression and a mediocre script.

Dope played a minor role in half a dozen subsequent melodramas. A drug-addicted doctor blackmails a student in *Bedside* (1934); a gentleman dabbles in dope and murder in *Murder by an Aristocrat* (1936) and a doctor euthanizes a friend with morphine in *The Crime of Dr. Forbes* (1936). Grace Moore helped to lighten the Depression blues that year with a good rendition of the classic dope song "Minnie the Moocher" in *For You Alone*. Dwain Esper (*Marijuana—Weed with Roots in Hell*) produced a story of a morphine-addicted doctor: *Narcotic* (1937). Another doctor who could not resist sampling his wares stumbled through several scenes of *Bowery at Midnight* (1942). The down-and-out doctor assists Bela Lugosi in his experiments with zombies, with frequent hits from his little bottles of

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medicine. A woman who fills his prescriptions for him remarks, "That stuff is slow death!" He counters, "No it isn't—I'm a doctor—I know . . . It's good for me!" But the good doctor has our sympathies—taking care of a basement full of zombies might require something strong to sooth the nerves. There are a couple of references to Lauren Bacall's addict sister in the Bogart-Bacall classic *The Big Sleep* (1946).

Wild Weed (1949), *High School Confidential* (1958), and *Maryjane* (1968) have been described in the section on marijuana films since that is their primary focus, but they deserve mention here as pot-leads-to-heroin propaganda efforts. In the former, the cops show star Lila Leeds a mangy-looking female with badly scarred arms with the clear implication that this is the inevitable result of smoking pot. Nearly a decade later, *High School Confidential* (1958) and *The Cool and the Crazy* (1958) presented the same improbable thesis as an accepted fact. In the former film, Tony tells Joan that messing with the weed leads to the hard stuff and soon he's scoring heroin from the same gang that supplies marijuana to the kids. The supposed association of grass and heroin was also played up in B. C. Price's amateur *One Way Ticket to Hell* (1955). Although nearly twenty years passed between *Wild Weed* (1949) and *Maryjane* (1968), the latter still links pot and heroin, with the school's pot peddler getting ahold of Fabian's girl friend via the needle. The implication clearly was that if she did not "dig" Fabian she must have been onto something pretty good. Vincent Price was an addict in *The Tomb of Ligeia* (1965).

Dopers in Depth

None of the foregoing films presented any insight into addiction, or any detailed portrayal of the addict's personality, presumably because of the official ban on such treatments. As detailed in the section on censorship, Otto Preminger defied the censors in 1955 and released a film version of Nelson Algren's novel *The Man with the Golden Arm*, starring Frank Sinatra as struggling musician Frankie Machine. Frankie's habit leads to six months in the pen, but the day he's out the pushers come around and soon, buying the nickel ($5) bags, Frankie is hooked again. "The monkey is never dead, dealer—he never dies—he just hides in a corner waiting his turn," insists Frankie's pusher (Darren McGavin). Though it created quite a sensation, the film actually has few graphic details (one shot of a hypodermic needle and a packet of powder and a little moaning and writhing when Frankie needs a fix), and it seems quite pale beside later efforts.

Such efforts were not long in coming. In 1957, two films about junkies who picked up the habit when they were soldiers appeared. Both *Monkey on My Back* and *A Hatful of Rain* provided their male leads (Cameron Mitchell as boxer Barney Ross in the former and Don Murray in the latter) with enough opportunities for writhing, screaming, and emoting to satisfy even the most jaded filmgoer. Murray's performance is especially convincing. His shot "straightens" him in just a couple of minutes after he scores from a hardhearted dealer, "Mother" (Henry Silva). It is almost painful to watch as Murray bares his emotions and inability to deal with them. Susan Hayward also gave a powerful performance as a prostitute-addict with an addict husband in *I Want to Live* (1958). Based on the true story of San Francisco prostitute Barbara Graham, the film played down the role of drug addiction and winds up indicting capital punishment more than heroin.

Addicts began popping up in films with amazing regularity. *Wild Youth* (1960) and *Date Bait* (1960) capitalized on the high school dope scene, without providing either insight into addiction or passable entertainment. The second filming of Faulkner's *Sanctuary* (1961) was much more explicit about the dope and sex angles, but the uneven script led to the film's being only moderately effective. Singer Odetta as the junkie Nancy is good but her role is a small one. Dan Dailey has a minor role as a publicist with a demanding habit in Hollywood's embarrassingly poor memorial to a great writer in Hemingway's *Adventures of a Young Man* (1962). Addicts immersed in crime were featured in *Too Young, Too Immoral* (1962) in which women support their habits by prostitution; *Four for the Morgue* (1962), in which the addict-thief commits suicide; *Police Nurse* (1963), with an addicted doctor who sells black-market babies, and *Cairo* (1963) in which a junkie is one of George Sanders's gang of jewel thieves. Even *Panic in the Year Zero* (1962), a story of nuclear war, includes gangs of rampaging dope fiends in its science fiction setting.

Several powerful and convincing cinematic portraits of addiction emerged in the next few years. Katharine Hepburn gave one of the most devastating portrayals of addiction in the history of film in *Long Day's Journey into Night* (1962). A faithful and somewhat stagey adaptation of Eugene O'Neill's autobiographical play about a turn-of-the-century family whose mother is a morphine addict, the film provides one of the rare opportunities for Hepburn to display the full range of her stunning acting talents. This is not to belittle the superb performances of Ralph Richardson as the alcoholic father and Dean Stockwell and Jason Robards, Jr., as the sons. She begins taking the medicine from a quack doctor for pain. "The medicine is for the rheumatism in my hands. I have to take it because there is no other that can stop the pain—all the pain—in my hands." After a good jolt of her medicine she becomes dreamy and happy. "You go back until you're beyond its reach. I never understood anything about it except that one day long ago I could no longer call my soul my own." But when she runs out of medicine she quickly gets edgy and resentful. "I know what doctors are—they're all alike—anything to keep you coming to them." She fidgets and frets about the house until her prescription is refilled; then she is mellow as can be—unless she has taken too much and falls asleep.

Independent filmmaker Shirley Clarke was the director and driving force behind two films concerned with addiction. *The Connection* (1962) closely followed Jack Gelber's play about eight addicts sitting in a Manhattan loft waiting for their pusher. The film encountered legal problems because the addicts followed common usage and referred to heroin as "shit," but the film survived and was reasonably successful. *New York Times* critic Arthur Knight epitomized the favorable commentary:

> I found it fascinating as an exhibit of bravura film-making . . . it does not compromise or sensationalize. The four-letter words are there when they have to be there, when the characters would use them naturally . . . Mrs. Clarke has done an extraordinary job of cinematizing the original material. Holding to

Junkies for Jesus, Irving Yeaworth's *Way Out* (1966) starred ex-addicts and suggested that Christianity was the only way out.

Yielding to temptation in spite of the group therapy in *Synanon* (1965).

> the single setting of the play, her picture becomes a documentary-life investigation of the flat and its inhabitants. As in Antonioni's films, the camera insists that we look . . .

However, many others found the film dull and pointless and one's response to the film will vary depending on one's familiarity with and interest in addiction.

There was more critical agreement on the success of Clarke's next effort. *The Cool World* (1964), produced by famed documentary filmmaker Frederick Wiseman and with a cast drawn almost entirely from the junior high schools of Harlem, is a remarkable semidocumentary look at misery, despair, and violence of ghetto life. Much of the action centers around a gang of young blacks whose teenage leader Blood is already an addict. Although only fourteen years old, another gang member, Duke, is selling dope to buy a gun. The youth and inexperience of the cast gives the film an impact seldom attained in exposés of slum life and the generative factors in addiction.

The next year two more examinations of the twilight world of New York junkies appeared. Both *The Pusher* and *Heroina* were sincere attempts to detail the etiologic factors in addiction by examining the lives of individual addicts. *Heroina* was the more convincing of the two, but neither film attracted as much attention as had Clarke's films. *Satan's Bed* was also released in 1965 and dealt with New York junkies, but provided mayhem rather than insight.

Synanon (1965), set in the famous rehabilitation center of that name in Santa Monica, California, manages to convey some realistic addict profiles in spite of the stereotypical script. A fine cast, headed by Edmund O'Brien as Synanon founder Charles Dederich, show the relationship of the Synanon games (brutally honest group encounter sessions) to rehabilitation, but the film gets sidetracked into a routine romantic melodrama between two of the residents.

A different solution to the problem of addiction was posed by *Way Out* (1966). Produced and directed by Irvin Yeaworth, better known for his work on science fiction films (*The Blob*), it features a cast of former addicts. The film has some graphic and convincing scenes of the addicts' lives in New York's Spanish Harlem, but it jumps from scene to scene and fails to give a coherent or revealing portrait of the addict. Christ is proposed as the "way out" and each addict gives a religious testimonial at the end of the film.

Conrad Rooks's *Chappaqua* (1967), described in detail in the section dealing with LSD, departed radically from tradition in viewing the addictive process and withdrawal from the inside of the addict's head. Cocteau had undoubtedly incorporated his withdrawal nightmares in *Blood of a Poet* almost forty years earlier, but Rooks employed his psychedelic experiences and modern cinematographic techniques to produce a dazzling display of psychedelic imagery and drug-distorted stream of consciousness. Probably no other major film has succeeded half as well in taking us inside the drug-altered consciousness, and the film is a "must" for anyone who wishes to understand this subject. Of course, many of the underground or experimental films have achieved this effect on a less grandiose scale, and it is characteristic that all these innovations have been acomplished outside of the commercial film industry.

Perhaps Rooks's film was responsible for the psychedelic trip sequence experienced by Stella Stevens after she is forcibly injected with heroin in *Sol Madrid* (1968). However, colored visions and perceptual distortions are not responses to opiate use and this film has nothing further to offer on the topic of addiction. In contrast, *Sweet Love, Bitter* (1967, rereleased as *It Won't Rub Off Baby!*), loosely based on the life of jazz saxophonist Charlie Parker, provided a detailed look at the oppressive white society that drove him to a heroin death. This film, in which Dick Gregory gave a good performance as the struggling black musician, is one of the relatively few films (Shirley Clarke's two are among the others) to concern itself with the black addict. A significant portion of the addicts in the United States belong to minority groups, but the addict films produced by Hollywood have almost always portrayed white drug users, usually with middle-class backgrounds. Both *Walk the Walk* (1970) and the documentary *Skezag* (1971) were independently produced, hard-hitting portraits of black addicts. Vietnam veteran Wayne Shirley shoots smack, hustles around New York, and literally wastes away before the camera over a period of several months in *Skezag*. It is one of the most convincing and powerful encounters with addiction in the cinema.

An almost unique in-depth look at the black female addict is provided by *Lady Sings the Blues* (1972). Based loosely on the life of blues singer Billie Holliday, the film follows her singing career and lifelong addiction. Diana Ross as Billie manages to penetrate the Hollywood schmaltz with a superb job of singing and acting.

The remaining addict films of the 1970s focused on those addicts with white, middle-class backgrounds. Comedian and social satirist Lenny Bruce had a long and losing battle with heroin and the four films on his career have necessarily dealt with this subject. The two documentaries *Lenny Bruce* (1967) and *Lenny Bruce Without Tears* (1972) are mostly footage of his performances and contain little material on addiction, but the two fictionalized treatments *Dirtymouth* (1970) and *Lenny* (1975) are more revealing. Paul Morrissey's *Trash* (1970), like its predecessors *Flesh* and *Chelsea Girls*, contains an assortment of uninteresting dope fiends, some of them acting and some merely being themselves. The film is continually parodying people and films, including itself, and it is difficult to decide whether it says anything of value about addiction (or anything else for that matter).

Clay Pigeon (1971) followed a Vietnam veteran's journey through dope but failed to add anything new, unlike *Born to Win* (1971), which attempted to treat addiction in a comic setting. Although George Segal gives a fine performance as a manic New York junkie with "Born to Win" tattooed on his arm, and there are some funny scenes, most people found it to be just another dull drug film that failed to provide any insights on addiction. The interminable scramble for Segal's daily dope and the gradual moral degeneration occupy much of the film, but one keeps wondering about the junkie's past and what is really going on in that troubled mind. At the end he is still on dope and we are left with the impression that there is no way out.

Joe Dallesandro cooks up a shot in the Warhol/Morrisey *Trash* (1970)—another of their honest and boring looks at life.

Pam's long sleeves hide signs of a $150-a-day heroin habit in *Dusty and Sweets McGee* (1971), a look at the Los Angeles heroin scene.

There is also no way out but death or jail for the addict-lovers in *The Panic in Needle Park* (1971). Kitty Winn and Al Pacino were generally acclaimed for their performances as the Romeo and Juliet of the New York heroin ghetto. Critic John Mahoney summed up the plot nicely:

> Needle Park is a wedge of cement created at the intersection of Amsterdam Ave. and Broad-

> way in Manhattan, a row of benches for the derelict and the idle, a hard drug stock exchange for pushers, pimps, prostitutes and purchasers. The panic is on. Heroin is in short supply. The price and the risk are up. As desperation grows, friend betrays friend to the narcs, violence and victimization increase. There is less and less that the addict would not inhumanly do to survive, no alliance beyond breaking or exploiting, the first loyalty to the habit.

Small-town girl Kitty takes up with Needle Park regular Al and soon they are both thieving, shooting, hustling, and deceiving one another and themselves for their daily dope. Heroin is god and Kitty is coerced into setting up Al for the narcs, but when he is released from prison she is waiting for him. There is more understanding of the opiate addict's character in this film than there is in *Born to Win*, but one still has the uneasy feeling that neither the origins of their problems nor their final resolutions are apparent. Yes, the big city is shown as hostile, dirty, plastic, and alien, but millions live there and only a small percentage get hooked on junk—why Kitty and Al? *Panic* only presents a slice of their lives, but within its limits it is a very powerful film. We see graphic details of scoring, whoring, stealing, and dealing, but it is Pacino's role as the all-American boy whose hustle happens to be heroin that really captivates us and carries the film.

Floyd Mutrux's *Dusty and Sweets McGee* (1971) was a semidocumentary attempt to expose the Los Angeles heroin scene. Gaining authenticity from its cast of ex-addicts and chippies, it often hits harder than *Panic* or *Born*. It has a plot, but most of its punch derives from the real-life stories and interviews on which it is based. There are graphic scenes of injections of heroin in the arms, mouth, and so on along with overdoses and murders, and the well-off teenage junkie-lovers commit suicide together at the end. Mutrux clearly intended to make an antidrug film and he commented of the ending that it was "so ugly it has got to turn the kids around." Unfortunately, the glamorous life-style of many of the junkies, along with the brilliant color photography and thumping rock-music sound track led many critics to view it as more colorful than cautionary and it also seems to have failed to add anything to our understanding of the genesis of the addictive personality. *Cue*'s Donald J. Mayerson summed up the majority of critical opinion when he called it "a pathetic freak show . . . unable to add or say anything significantly new about the problem of heroin addiction among the young." One review was titled "Junk Glamorized."

A demonstration of bad technique from *Way Out* (1966), an independently produced film about junkies which presented Jesus as a "way out."

Jennifer on My Mind was the fourth of the young-lovers-on-junk films to appear in 1971, though this time it is only the woman who was hooked. Erich Segal scripted and apparently attempted to parody his *Love Story*, which led one critic to term this film *Drug Story* ("Love means never having to ask for a fix"). Critics were nearly unanimous in condemning the film as "banal," "naive," "silly," and "tripe," and Judith Crist remarked: "Let's call this thing Segal's revenge on the Yalies who turned on him for confessing he cried while writing *Love Story*."

While television movies are generally rather low-budget, superficial affairs, *Go Ask Alice* (1973) revealed more about the genesis of addiction than any of the other drug films of the era. Based on the diary of a young girl who became a hooker and hooked at fifteen, the film shows the pressures of adolescence coupled with unsympathetic parents and an indifferent, often hostile society, combining to create intolerable pressures. More details are given in the section on LSD films.

Another revealing look at the origins of heroin dependence was Martha Coolidge's documentary on her brother *David: Off and On* (1972). It deals with rare sensitivity and understanding with the addiction of an upper-middle-class man.

Finally, mention should be made of Gene Hackman's convincing portrayal of addiction in the otherwise pale *French Connection II* (1975), and *Pure Shit* (1977), a compilation of junkie experiences compressed into forty-eight hours.

Electronic Monster **(1959) was one of the more unusual "addict films" with its surrealistic sets, bizarre dancing, and brainwashing by Nazi doctors. *Zex* was the original title.**

American Flyers Rushing Past

In addition to the films that focus on addiction and the narcotics traffic, many modern American productions include addicts as minor characters. Simone Signoret is good as the drug-laden countess in *Ship of Fools* (1965) and Wally Cox is also believable as a doped-up ship's doctor in *Morituri* (1965). When Captain Yul Brynner takes away his morphine stock Cox whines "No! No!—I'll die without it—They told me it would only be a two-day voyage." Julie Harris is a fading gin-mill singer easing the pain with dope in Paul Newman's Bogart takeoff *Harper* (1966). Rita Hayworth is grand as a spaced-out addict in the United Nations-Xerox-sponsored antiopium crusade *The Poppy Is Also a Flower* (1966), though the doping dogs trained to locate the stuff often steal the scenes.

Woody Allen gets in a good crack in *What's Up, Tiger Lily?* (1966). Sheperd Wong protects his egg salad recipe with his life because "he's hooked—he's got a chicken on his back." In one of the many tragicomic flashes in *Catch-22* (1970), a junkie leaves a note "morphine."

Cops and junkies wander in and out of the plots of *Tony Rome* (1967), *Klute* (1971), *Cisco Pike* (1972), and *The Marcus-Nelson Murders* (1973). The latter, the television pilot for the "Kojak" series, features ex-evangelist Marjoe Gortner as a hophead. A junkie son of Ma Barker (Shelly Winters) is among the gratuitous bits of degradation and violence in *Bloody Mama* (1970). Just for a twist, *Simon, King of the Witches* (1971) pits a warlock against the needle fraternity, who are characterized as rampaging madmen. A weird woman begs a fix from her Latin lover to the accompaniment of strumming guitars in the motorcycle melodrama *The Hellcats* (1969). Jacqueline Bisset is a hooked hooker in National General's negligible fluff *The Grasshopper* (1970). Other sex and junk exploiters of the next few years included *The Hard Road* (1970), *The Happiness Cage* (1972), *Fleshpot on 42nd Street* (1972), and Wes Craven's terrible *Last House on the Left* (1972).

Youthful drug dabblers entered the fracas in *Alice's Restaurant* (1969), in which young Shelly overdoses, and in *Ice* (1970) in which a radical uses narcotics to cope with his antiestablishment feelings. Richard Boone tracks down the villains who got his daughter on dope in *Kona Coast* (1968), and Pat Boone fights demon heroin with the Holy Ghost in *The Cross and the Switchblade* (1970). Alcohol and unwed sex provide the heavy vibrations in *The Young Runaways* (1968), though the only drug reference in this pabulum is "if Curly wasn't drinking he'd probably be on dope," which is probably true.

Janice Rule is one of the *Doctor's Wives* (1972) who slakes her lust and eases her migraine by dipping into hubby's morphine supply, but in *The Carey Treatment* (1972) it is the nurse who is making away with the hospital's narcotics stash. James Coburn catches the nurse and forces her through withdrawal in order to make her confess to the abortions she performed for drug money.

Recently, addicts have popped up in some unexpected places: an addicted lesbian housekeeper in a story of an old film star (*The Legend of Lylah Clare*, 1968); a female member of a kidnapping gang that includes Richard Boone and Marlon Brando (Rita Moreno in *The Night of the Following Day*, 1969); a junkie hired by a snakeskin dealer to dispose of an Indian who trains rattlesnakes (*Stanley*, 1972); a late nineteenth-century Mexican cowboy who pops heroin tablets for toothache (*Bite the Bullet*, 1975). Barbara Carrera (Chiquita Banana of the television ads) becomes a junkie in the course of her rapid aging in the television movie *Embryo* (1976).

Addicts and pushers are now appearing in so many films that it seems pointless to recount them all, but just for the record, some recent American films of this genre include *Sparkle* (1976), *Slow Dancing in the Big City* (1978), *Straight Time* (1978), *Aaron Loves Angela* (1977), *A Hero Ain't Nothin' but a Sandwich* (1978), *Taxi Driver* (1977), and *The Rose* (1980).

Cold Turkey—English Style

In addition to those British films concerned with the narcotics trade, addicts have figured in a variety of postwar flicks. *Night Crossing* (1957) was an odd effort in which a Hungarian knife thrower kills his drug-addicted partner. Michael Redgrave gives a fine portrayal of a young surgeon who takes the blame for a Polish addict when a patient dies of neglect in *Behind the Mask* (1958). Bette Davis gives a baroque but intriguing performance as Alec Guiness's morphine-addicted invalid mother in *The Scapegoat* (1959). To *The Electronic Monster* (originally shown as *Zex*) (1958) belongs the distinction of being the most bizarre of the British addict films. Ex-Nazi doctors are operating a French clinic for addicts, and though they do cure the addiction as promised—"We will give you dreams—soothing dreams"—they do so by a brainwashing technique that makes slaves out of the patients. Junkies are given a sedative and a weird metal helmet before being placed in a glass case and slid unconscious into a morgue drawer. Tapes play through the helmet that result in experiencing off-key organ music and strangely costumed dancers. Both patients and staff seem to be having a great time, but unfortunately this "electronic hypnosis" electrolyzes brain cells and stiffs with fried brains spoil neighborhood picnics and lead to exposure of the scheme.

Edgar Allan Poe enjoys his first cinematic high in over forty years in *The Tell-Tale Heart* (1960), but even this is merely anticipatory. Poe dreams he is a drug-addicted cripple but wakes to discover the dream beginning in real life. Some addicts are shown lining up at midnight for their legal, government-supplied heroin, and others are shown scoring illegally in Soho in the 1964 documentary *London in the Raw*. Evangelist Billy Graham reforms dopers in *Two a Penny* (1967). Laurence Harvey plays a double agent whose London contact Pavel is a drug fiend in *A Dandy in Aspic* (1968). One twin son is an invalid junkie and the other is an insane murderer in *Crescendo* (1969), and David Hemmings overcomes his addiction but goes insane trying to solve his aunt's murder in *Fragment of Fear* (1970). One of the patients in *Asylum* (1972) does him one better, managing to be a doper and a "loonie" at the same time.

In the Continental Vein

Postwar European films have included incidental addicts in many films and some have taken addiction as their central theme. Eleanora Rossi Drago was convincing as an addict whose attempt to kick the habit ends in tragedy in one of *Three Forbidden Stories* (1952, Italian). Her portrayal was sufficient to get the film banned in the United States. Another beautiful addict is featured in the French picture *Night Affair* (*Le Désordre et la Nuit*, 1958), and this one succeeds in blackmailing a female pharmacist into supplying her with morphine and in making a police inspector (Jean Gabin) fall in love with her. The pretty and adventuresome lass occupying center stage in the 1962 Swedish offering *Just Once More* makes one of many mistakes by living with a drug-dealing addict named Natan.

In contrast to American movies, European productions seem to contain mostly female addicts. Even the fabulous Jeanne Moreau takes refuge in narcotics in Louis Malle's *Le Feu Follet* (*The Fire Within*, 1963). Another French film from 1958, *La Prostitution*, returns to the hoary theme of white slavery rings which ensnare naive girls with dope. Shown in America as *Prostitution*, the film was rereleased with added sex scenes in 1968 as *To Be a Woman*. Drug addicts who sell their children into prostitution or slavery to buy dope were shown in the Italian documentary *I Tabu* (1962). One of the numerous *Mondo Cane* imitators, the English version, *Taboos of the World*, was narrated by Vincent Price. *Sweden—Heaven and Hell* (1968) is also an Italian documentary dwelling upon drug addiction.

Addicts have continued to appear frequently in Italian films, such as *The Hired Killer* (Italian-French, 1966), *Fräulein Doktor* (Italian-Yugoslav, 1968), *Camille 2,000* (Italian-U.S., 1969), and *Blood, Sweat and Fear* (1975). *Fräulein Doktor* stars Suzy Kendall and is based on the World War I exploits of Anna Marie Lesser, the German spy and morphine addict. *Camille 2,000* is a modern version of Dumas's novel with Danielle Gaubert as the junkie mistress of a rich and aging patron. *Blood, Sweat and Fear* deals with the heroin trade and has been mentioned in that section, as has *Morire Gratis*. Finally, we may mention here *The Girl of Tin* (1970) in which "Dr. Smack" dominates the world with robotlike slaves.

Relatively few European films have been primarily concerned with heroin addiction. The French have given us *La Horse* (1969) and *Les Chemins de Katmandou* (1970), the Danish *Threesome* (1969) and *Narco* (1971), the Germans *Release* (1972), and the Luxembourgians *More*

A pregnant moment as Bela Lugosi (*right*) waits for his zombie potion to take effect. *White Zombie* (1932) is one of many films featuring potions which help evildoers to control people's minds.

(1969). Whereas *Narco* explores the world of Copenhagen addicts in detail, *Threesome* is basically a sex film about a woman who becomes entangled with an addict. *La Horse* accents the heroin trade, and *Les Chemins de Katmandou*, directed by André Cayatte, was criticized for being romantic and unrealistic. Perhaps some of the criticism was the result of the film's ending with the suicide of the British heroine. Several other addict films (e.g., *More*, *Dusty and Sweets McGee*) have had suicidal endings and have met with similar criticisms.

Release was an antiheroin film of the Vienna Filmkollective that included Timothy Leary in its cast and was documentary in style. *More* was also an antiheroin tract that followed the downward spiral of Stefan and Estelle to heroin and death. It should have been a smash hit with its story of tragic love, chic clothes, chic locations (Ibiza and Paris), kinky sex, abundant drug use, beautiful photography, and hip jargon, but there was no depth to the rather unappetizing characters and most critics found the film an aimless exploitation of sex and drugs.

9 The Opium War

As we have seen, opium often appeared in silent films, usually in the form of an opium smoker who was incidental to the plot. In contrast, by the time the talkies arrived censorship was powerful and casual opium smoking was seldom portrayed in films, and then only as a sign of degradation. The pursuit and punishment of opium smugglers has, however, remained a continuing source of filmic inspiration.

One of comedian Harold Lloyd's later films *Welcome Danger* (1929) used opium smuggling as its main theme. The classic scientific documentary *Dream Flower* appeared the next year. In 1932, Boris Karloff starred in *The Mask of Fu Manchu*, which showed opium smoking and the preparation of a serum that turned people into zombies. Myrna Loy also played in this rare film, which has recently been rereleased. In the same year Bela Lugosi appeared in *Chandu the Magician* (1932), which contains a drug reference in its title, *Chandu* being the Indian name for prepared opium. At the time, Lugosi was Karloff's only serious rival for the leading male horror star (both had their first big role in 1931, Lugosi as Dracula and Karloff as Frankenstein's monster).

James Cagney gave a spirited version of the classic opium song "Shanghai Lil" in *Footlight Parade* (1933), and Cab Calloway's rendition of "Reefer Man" in *International House* (1933) contains the lyrics "kickin' the gong around in old Chinatown"—a euphemism for opium smoking. This same film has one scene in which Lugosi stands in front of the Lotus Garden Hotel where a Chinese smoker is nodding. *The Masquerader* (1933) had Ronald Coleman substituting in Parliament for his drug-addicted look-alike. Opium smugglers and smokers figured in three more films in 1935. Claude Rains gives a fine performance as the choirmaster who smokes opium

LOTUS GARDEN HOTEL

Bela Lugosi pauses in front of a nodding opium smoker in a scene from *International House* (1933).

Boris Karloff schemes to kill all white men and mate with white women in *The Mask of Fu Manchu* (1932). Most films have shown Sax Rohmer's character as an opium smoker or smuggler, and in this one Fu's headquarters are located behind an opium den.

and commits murders by night in Dickens's unfinished novel *The Mystery of Edwin Drood*. The movie does not seem to contain any actual smoking scene, however. The British comedy *The Camels Are Coming* (1934) concerned drug smugglers. *Cairo Road* (1950) starred Laurence Harvey in an apparent remake of *The Camels Are Coming*. Both *Secrets of Chinatown* (1935) and *Charlie Chan in Shanghai* (1935) concerned detectives on the trail of opium smugglers. In the latter, the ninth Charlie Chan film, G-men somehow become involved in helping to crack the ring operating from Shanghai.

The 1936 British remake of Griffith's silent classic *Broken Blossoms* again featured the opium-smoking Chinese. The soporific properties of the poppy were used by the Wicked Witch of the West in *The Wizard of Oz* (1939): "And now my beauties, something with poison in it soothing to the mind. . . . Poppies, poppies will put them to sleep." In the next scene, Dorothy, Toto, and the Cowardly Lion get weary and fall asleep in a poppy field, though they seem to be the orange California species rather than the red or white opium-producing kinds. Everything is soon put right when the good witch awakens the trio with a snowfall. The black musical remake *The Wiz* (1978) substituted opium dens for poppy fields.

Somerset Maugham's novel *The Letter* was filmed in 1929 and 1940, both times with Herbert Marshall and in 1940 with Bette Davis in the cast. It has one brief scene in an opium den and one degenerate even has the gall to blow some of the magic smoke in Davis's face. Von Sternberg's *Shanghai Gesture* (1941) also had a brief opium den scene, and in the same year Germany produced *La Guerre de l'Opium*, a propaganda film showing the imposition of opium on India and China by the British. Ramon Peon of Mexico's Churubasco studios wrote and directed another antidrug piece *Opio* in 1949. But the premier opium film of the decade was an American film of 1948, *To the Ends of the Earth*.

As mentioned in the discussion on censorship, *To the Ends of the Earth* was the first major Hollywood production to deal openly with drugs since the early 1930s, and it was only possible because H. J. Anslinger, chief of the Federal Bureau of Narcotics, was supporting its production as a propaganda piece. As the film gets under way, Dick Powell is chasing a Japanese ship suspected of illegal activities. We are shown just how rotten these types can be when they dump hundreds of shackled coolies overboard as they escape into safe waters. Powell is soon in Shanghai traveling around with sweet little Chinese girl Shu-Peng and her governess Signe Hasso. He then appears in Egypt, crawling around on his belly on a rose farm. In between the rows of roses the fiends have been growing poppies, using the Chinese coolies as laborers. Next, Powell and Egyptian narcs are X-raying camels in the desert to detect narcotics in their stomachs. Narcotics have often been smuggled into Egypt in camels' stomachs and in modern times X-rays have been used to examine them, but growing poppies with Chinese coolies is incredible. Egypt was probably pulled into this film because the Anslinger mentality has also prevailed there for decades.

Powell, who has been told that one Gene Hawks is masterminding this nefarious scheme, follows the drugs to Cuba, with Hasso and Shu-Peng trailing along. Next the boat heads for New York with the dope, refined into heroin somewhere along the trail. Just before entering the harbor the dope is dumped overboard with the garbage. The buoyant, watertight packages of heroin are tied to weights with dissolving string. This is not as farfetched as it seems—very similar schemes have long been used by smugglers. Of course, the coast guard pounces on the bad guys when they come to get the packages, but lo and behold, Gene Hawks turns out to be none other than sweet little Shu-Peng. Eagle-eye Powell saw through her sweetness long ago and the jig is up—cut to the United Nations and another Anslinger blurb for international narcotics control.

Although the Japanese were involved in the opium trade for a time during the late 1930s when they controlled parts of northern China, the main sources of opium after World War II were Turkey and adjacent areas and Southeast Asia. Presumably, nobody wanted to offend the real culprits, and the Japanese were safely subjugated or dead. In any event, it is doubtful that the film had much impact and its main significance is that it opened the door for other drug melodramas.

The next appearance of the black smoke was in the British Sherlock Holmes feature *The Man with the Twisted Lip* (1951) in which the famed sleuth (played by John Longden) tracks a missing husband to a Wapping opium den. *Smiley* (1957) is an extremely simple-minded Australian film with little to commend it, but it does have a unique plot. A young lad is involved in smuggling opium to Australian aborigines. *Scarlet Doll* (1958) is a Chinese film produced in Hong Kong having opium smuggling as its theme. Evidently the film was well done since we are told, "In Taiwan it broke all box office records for Mandarin pictures." In spite of its subject, the film is touted as "a down-to-earth Chinese drama lauding such time-honored virtues of old China as loyalty to friendship, fortitude and righteousness." The plot summary follows:

> A caravan of covered wagons is rolling along in China's wild North, with a shipment of opium, led by Tiao the third and his son Buffalo. Accompanying them is Tiao's beautiful niece, Scarlet Doll, whom the dope trafficker has pledged to the underworld King Lee the fifth. Tiao has persuaded Lung the first—ex-underworld boss—to escort the caravan through a region held by another brigand leader, Chou the seventh—a former lieutenant of Lung.
>
> Scarlet Doll falls in love with Lung's handsome son Lungko and Buffalo is jealous. He tries to provoke Lungko into a fight which is interrupted by shots as the caravan is attacked by the bandits. It barricades itself inside a dilapidated temple. The attack is called off when the leader, Chou the seventh, learns the caravan is under the protection of his former chief.
>
> Scarlet Doll reveals the secret of the opium smuggling to Lungko and urges him to inform the authorities. There is again battle between the government troops and the caravan and the Tiaos and their gang are killed or arrested and the caravan resumes the journey under the escort of the troops. Scarlet Doll, Lungo and his wounded father return to their house which is now their home.

Strangely enough, the United States also made an opium-smuggling film in Hong Kong in 1958. *Hong Kong Affair* featured Louis Jourdan as an attorney smuggling opium disguised as tea. Vincent Price turned up in another Albert Zugsmith cheapie *Confessions of an Opium Eater* (*Souls for Sale*, 1962). The only opium sequence in the film involves Price in a slow motion paranoid fantasy. The title was taken from De Quincey's classic *Confessions of an English Opium-Eater*, the most widely read and influential personal account of drug experience ever written. The film has nothing to do with De Quincey, and perhaps its only value is that it points to the remarkable absence of any cinematic treatment of his writings.

Japan made several entries in the opium-film war in 1962. *Kenshin* (*Her Devotion*) tells the story of a woman trying to prove her husband innocent of opium dealing. *Gang vs. Gang* is a typical Japanese cops and robbers clunker.

> After coming out of prison, Mizuhara is in danger of being killed by Komori, in whose place he had been serving a five years' sentence.
>
> When Mizuhara injures Komori, Namikawa, Komori's henchman, kills his boss. Mizuhara is rescued by Kanaya and Yuri, and meets Yanagizawa, who specializes in extorting money from gangsters.
>
> Yanagizawa proposes to smash the Komori gang which deals in opium and is now taken over by Namikawa, by way of hampering a deal which Yanagizawa intends to make with a drug company.
>
> Mizuhara detects the sales routes of Namikawa's opium in several bars and nightclubs. Finally he locates the opium refinery in a factory, where he is surrounded by

> Namikawa's men, but fires at the refining machine to cause an explosion.
>
> From Otokodani, a traitor to Namikawa, Mizuhara finds that the opium is kept at a villa in Hakone. He and Yanagizawa succeed in getting the opium out of the villa in an empty propane gas container. They are pursued by Namikawa and a fierce gun fight takes place on a steep mountain path.

Japan's next opium epic *Operation Mad Dog* (1964) told of the Japanese involvement with opium as a result of their takeover of north China during World War II.

Boris Karloff is addicted to opium mixed with laughing gas, and Christopher Lee is his supplier in return for fake death certificates. An unlikely scenario, to be sure, but it provides the basic plot for *Corridors of Blood* (1962). Karloff plays an early nineteenth-century doctor experimenting with anesthetics. He comes upon a gas that makes him laugh while rendering him insensitive to pain, but his first operative attempt leads to ridicule when the patient awakes and flees screaming. He increases the anesthesia of the gas by adding tincture of opium, but he gets hooked on it and his surgical abilities begin to fail. There are several droll scenes of Karloff nodding out while laughing. Eventually he begins stealing drugs from the hospital and comes to a bad end, but the final scene shows his son successfully administering surgical anesthesia.

Several other British opium films appeared about this time, all of them Fu Manchu stories starring Christopher Lee. In *Terror of the Tongs* (1961) Lee tells his assassins, "You have smoked deeply of the pipe of dreams and your body has been purged of all earthly desire." The Red Dragon Tong is shipping Red Chinese opium all over the world from its headquarters in Hong Kong. The ending is less than credible—an Englishman is the head of the opium and white slavery gang that is busted up by a lone seaman. Peter Welbeck exhibited some originality in his script for *The Face of Fu Manchu* (1965). Fu kidnaps a German biochemist whom he forces to distill a poison from the seeds of the Tibetan Blackhill poppy. Fu is not missing a bet this time—he's enlisted the aid of Burmese Dacoits, the Grand Lama of Tibet, and the goddess Kali. A single molecule of the "catalysator" from the poppy can coagulate all the albumin in a human body, but only when it is below its freezing point. Fu goes to northern Tibet to gather a large supply of the seeds, with the help of the Grand Lama's monks, but archfoe Nayland Smith arrives in time to plant nitro in the chests and boom—no Fu, no Lama, and poppy seeds blown all the way to Katmandu.

A 1968 British-German follow-up, *The Castle of Fu Manchu* takes an idea from Vonnegut's *Cat's Cradle* and does one better than the preceding film. This time Fu is going to paralyze the world with an opium derivative that catalyzes the formation of ice from water. To this end, he seizes the governor's palace at Istanbul in order to obtain its vast stores of opium. Troublemakers are paralyzed for a while with small doses of the crystals, but as usual Fu is defeated, and as always, he is certain to rise again.

Fu's penchant for the opium pipe was probably also featured in some earlier film versions of Rohmer's novels, such as *The Mysterious Dr. Fu Manchu* (1929), *The Return of Dr. Fu Manchu* (1930), *Daughter of the Dragon* (1931), *Drums of Fu Manchu* (1940), and *El Otro Fu Manchu* (1945).

Another British film *The Best House in London* (1969) dealt with opium, though the house in question was a brothel rather than an opium den. George Sanders stars as a British lord who sponsors an official brothel in London, but when he goes to India to look after his opium plantation he is shot. His niece (Joanna Pettet) inherits both but is kidnapped by a Chinese who, annoyed by the sale of Indian opium in China, threatens mayhem unless she turns over the deed to the plantation.

The Viscount (1966) is Edmund O'Brien, who plays Ricco Barone—ex-New Jersey ganglord whose $2 million in cash and $7 million in opium are heisted by bank robbers. Kerwin Matthews investigates with the aid of American and French narcs who arrange for the two gangs to eliminate each other. A couple of years before there appeared a justifiably forgotten film *Moro Witch Doctor* (1964). This U.S.-Philippine chaff features Jock Mahoney as a CIA agent sent to the Philippines to investigate the deaths of two Americans. He uncovers opium and gun smuggling but no witch doctor. Perhaps this film was intended as a threat to the Communist rebels who have been so persistent in that country.

Beginning in 1964 the Italians were involved in half a dozen opium films. After the tremendous success of the first "shockumentary" *Mondo Cane* in 1963, numerous others followed. Two of these, *Mondo Balordo* (1964) and *Wild, Wild World* (1965), showed the inside of opium dens. In 1967, the Italians made a spoof of their own documentaries with *The Wild Eye*. In one sequence opium addicts are shown undergoing cures by being beaten with huge paddles. *The Orientals* (1968?), also used fictional settings, though with a serious rather than a comic intent. As a Chinese addict convulses with need, his wife becomes a prostitute to get him his opium, but when she hands him his pipe he throws it away and embraces her. Even Gillo Pontecorvo's powerful Italian-Algerian production *Battle of Algiers* (1966) had an opium scene. Ali La Pointe slaps an addict who is rolling opium cigarettes in the Casbah—with his dazed, lifeless eyes and idle visage, the man is no use to the revolution.

Italy's most detailed opium film appeared in 1968. Produced with Spanish help, *The Cobra* asks us to believe that America's youth are being corrupted by opium smuggled into the United States by the Communist Chinese. After Chinese planes parachute the stuff into the Middle East, the opium is pumped 300 miles to the waiting tankers through oil pipelines. To lend credence to this amazing plot we have Dana Andrews as a United States Secret Service agent, but our faith is shaken when he makes such statements as, "One hundred and fifty pounds of pure opium has a market value of 100 million dollars," and "Uncle Sam never pays hush money." He insists that there are 200,000 addicts in New York alone and that the Chinese opium plantations are part of their pattern for world conquest. Therefore, his agents have "carte blanche—the threat is so great all rules are off," because opium causes "absolute submission—obliteration of the will."

Incredulous of the plot, and with no acting or directing to intrigue us, we are thankful for some beautiful scenery in Lebanon and Jordan to distract us. The whole enterprise is summed up wonderfully by narcs attempting to find the smuggling route. "We seem to be getting closer and closer to nowhere . . . I know it sounds crazy, but that's the way it is."

In contrast to *The Cobra*, *The Poppy Is Also a Flower* (1966) was lavishly produced. It was one of the Telsun productions aimed at building support for the United Nations. Consequently many stars performed for a token payment of $1 and the profits were supposed to go to UNESCO. Even Princess Grace of Monaco appeared in a prologue to appeal for the international control of narcotics, and the epilogue thanks the Shah and government of Iran, where much of the film was shot. Based on Ian Fleming's last (unfinished) James Bond novel and directed by Terence Young, who had directed several of the James Bond films, the film had a fantastic cast including Stephen Boyd, Trevor Howard, Omar Sharif, Jack Hawkins, Senta Berger, Rita Hayworth, Yul Brynner, Eli Wallach, Marcello Mastroianni, and others. Unfortunately, the acting, directing, and dialogue were often feeble and most of the time viewers find themselves longing for one of the real Bond flicks.

After narc Boyd is snuffed, a radioactive tracer is added to Iranian opium so that it may be safely followed. We are told that 200 pounds of "white" coming from a ton of raw opium is worth $10 million, but there is some confusion when a narc later remarks that it goes out refined as cocaine or heroin. Cocaine comes not from Europe but from South America, a fact well known to even fledgling narcs. The drug is traced to Naples and retired American gangster "Happy" Locarno (Eli Wallach) who protests his innocence to narc E. G. Marshall, and they have the following memorable exchange: "Laxatives—maybe you need some, huh." "I'll take off my dark glasses if you'll take off your dark glasses." (When once seen on television, the movie was interrupted at this point for a Kaopectate ad.)

The trail then leads to the yacht of playboy Marco (Gilbert Roland) and his junkie wife (Rita Hayworth) who carries around a purse full of heroin and chirps, "Alcohol doesn't agree with me." With the help of some fancy footwork by judo whiz E. G. Marshall, a French cop who is constantly taking hits from his nasal inhaler, and some heroin-addicted dogs, the villains and the dope are cornered in an exciting climax aboard a French train. The film ends with a final plea for placing opium production under United Nations control. Not a fully successful film, but at least it is watchable.

Two more opium-poppy-versus-American-narc films appeared in 1973. *Live and Let Die* cast Roger Moore in the role of James Bond and Yaphet Kotto as a Caribbean dictator whose island had been converted to a poppy plantation. Kotto is giving away two tons of heroin "with a street value of over one billion dollars" to double the number of addicts in the United States. When this is accomplished, he plans to start selling the heroin at high prices through Mr. Big in Harlem. Not even Paul McCartney's sound track can save this loser. The second film *Cleopatra Jones* starred Tamara Dobson as a black CIA narc who orders the napalming of Turkish opium fields because her soul sisters and brothers back home are hooked. This angers "Mommy" (Shelly Winters) who heads the international dope ring from Los Angeles and she plants dope in Tammy's favorite halfway house for addicts. From there on its the usual cops and robbers stuff. Mainland China

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filmed *Tse Hsu* (*The Opium War*) in about 1972. The film shows nineteenth-century Chinese attempts to oust British opium traders (played by Chinese).

The Miao hill people of Thailand produce much of the world's opium, and in 1975 the Thai government collaborated in the production of *Golden Triangle*, "filmed with the unstinted support and cooperation of the Thai Drugs and Narcotics Department . . . where men fight and die to protect their forbidden treasure . . . the poppies." Produced on location by Thai filmmakers and actors, this promised to be the first thoroughly authentic film on opium production and smuggling. Anthropologist W. Geddes previously made a beautiful film on the Miao—*Miao Year* (1968).

Opium has been incidentally included in a number of recent films. Woody Allen's rewrite of Ian Fleming's *Casino Royale* (1967) had Mata Bond lisping, between drags on her hookah, "Have some tea—it's made from poppy seeds: two cups of this and you're stoned out of your mind." In *Krakatoa, East of Java* (1969), retitled *Volcano* because few people realized it was about a volcanic eruption and Krakatoa is west of Java, Brian Keith is addicted to laudanum and eventually begins hallucinating and raving. The soft-core success *Emmanuelle* (1974?) has Mario and Emmanuelle smoking opium in a Bangkok den. Even Westerns are including an occasional pipe in their scenarios. *Doc* (1971) depicts Doc Halliday (Stacy Keach) as a lover of Chinese flophouses and opium dens and Julie Christie is an opium-smoking prostitute in *McCabe and Mrs. Miller* (1971). Gene Hackman seeks surcease of sorrow with laudanum in *Bite the Bullet* (1975) and John Wayne plays an aging cowboy using laudanum for cancer in *The Shootist* (1976). Brooke Shields lights a pipe for a friend in *Pretty Baby* (1978).

Julie Christie loads her opium pipe in *McCabe and Mrs. Miller* (1971). Recent films no longer exclude drugs, even when set in a turn-of-the-century mining town.

Cocteau

One cannot discuss the subject of opium and the cinema without some mention of Jean Cocteau. An amazing talent, Cocteau has been praised for his work as poet, novelist, playwright, filmmaker, scenarist, essayist, and painter, but he regarded himself primarily as a poet who expressed himself in any available medium. In his early life Cocteau was addicted to opium and he went through a cure in 1929 that he described in *Opium: Diary of a Cure*, first published in French in 1930. In that year he and Buñel were separately commissioned by the Viscount de Noailles to do a film. Buñel eventually produced *The Golden Age* and Cocteau *The Blood of a Poet*, both completed in 1930, but not shown until the following year.

Cocteau subsequently made *Beauty and the Beast* (1946), *The Eagle Has Two Heads* (1947), *The Storm Within* (*Les Parents Terribles*)(1948), *Orpheus* (1950), and *The Testament of Orpheus* (1959). He also worked as scriptwriter on *La Comédie du Bonheur* (1939), *Le Baron Fantôme* (1943), *L'Éternal Retour* (1943), *Les Dames du Bois de Boulogne* (1944), *Ruy Blas* (1947), *Noces de Sable* (1949), *Les Enfants Terribles* (1950), *8 X 8* (1956), in which he also did direction and appeared in the cast, *A l'Aube d' un Monde* (1957), an outline of atomic energy research in France, *La Princesse de Clèves* (1960), and two films completed by others after his death in 1963, *Thomas l'Imposteur* and *Egypte, O Egypte*. Cocteau also conceived the short film *Rhythm of Africa*, which presented the native arts of the Chad. Cocteau's writings have been treated in film by a number of other countries such as the Spanish-French *La Corona Negra* (1950).

The extent to which Cocteau's films were influenced by his drug experiences is certainly debatable, but just as those experienced with LSD and marijuana can often clearly recognize the influence of these drugs in films, users of opiates or those very familiar with the writings of addicts can empathize strongly with Cocteau's imagery. The bizarre and discordant images and dialogue and the dreamlike or hypnotic quality of both individual vignettes and entire films lend themselves well to interpretation as opium reveries and the terrifying hallucinations and dreams of withdrawal. Such an overwhelming experience as opium withdrawal could hardly fail to be of great import in Cocteau's film begun only months later, and a reading of *Opium* in conjunction with viewing *The Blood of a Poet* will probably reinforce this view. Furthermore, Cocteau returned to the themes and imagery of his early efforts throughout his career.

In any event, more has been written about Cocteau than about any other filmmaker, so let us be content with some brief examples of the imagery in his first film *The Blood of a Poet* (1930) and one of his last *The Testament of Orpheus* (1959).

The Blood of a Poet consists of four episodes: 1. "The Wounded Hand; or, the Scars of the Poet"; 2. "Do Walls Have Ears?"; 3. "The Snowball Fight;" 4. "The Profanation of the Host." Cocteau has said of the poet (the central character):

> the poet's solitude is so great, he so lives what he creates, that the mouth of one of his creations lives in his hand like a wound, and that he loves this mouth, that he loves himself, in short, that he wakes up in the morning with this mouth against him like a pick-up, that he tries to get rid of it, and that he gets rid of it on a dead statue—and that this statue begins to live—and that it takes revenge, and that it sets him off upon awful adventures. I can tell you that the snow ball fight is the poet's childhood, and that when he plays the game of cards with his glory, with his Destiny, he cheats by taking from his childhood that which he should draw from within himself.

The following extracts from the end of the screenplay give some idea of Cocteau's imagery.

> Profile shot of the table. The poet is lying there, with his face, invisible, turned towards the pedestal. One of his hands hangs down. The young woman stands up. She is wearing black gloves that reach the point where the statue's arms were broken off. She throws down her cards, and they scatter. At that moment her eyes become motionless, drawn in black on her eyelids.
>
> The author's voice: *"Having achieved her purpose, the woman became a statue once more, or, in other words, an inhuman object with black gloves in contrast to the snow upon which her steps no longer leave a trace."*
>
> The camera moves in closer up to the woman-statue and the Louis XV friend. At a signal from her, the taffeta cape leaves the friend's shoulder and covers hers. Walking like a sleepwalker, she goes off towards the entrance to the rue l'Amsterdam. As she passes the trellis wall at the corner of the house with the curved stair-

way, a light metal ball moves slowly through space, from right to left. The woman-statue goes through the arch. The metal ball moves slowly through space from left to right, towards the spot where the student, Dargelos, threw his snowball.

The camera turns to a sumptuous sculptured golden door at the top of a few steps. To the right and the left of the door is the same terra-cotta bust of Diderot.

Solemn music. The two parts of the door open. The woman-statue is standing there. The blind actress (with eyes painted on her eyelids) takes a few careful steps, illuminated by an intense light. She stops at the edge of the first step. Her right hand, in a black glove, holds back the hood of her cape, showing half of her profile which she turns from left to right, as she did at the card table.

This last pantomime is shot from the waist up.

Back view of the woman. She raises her hand. The doormen whistle, calling the cars. Lower down, on the right of the screen, a bull's head appears on the snow. The animal stands at the bottom of the stairs. The woman wraps herself up in her cloak and starts to go down.

The empty staircase.

The bull, led by the woman on its right. They appear to be walking only because the camera is retreating.

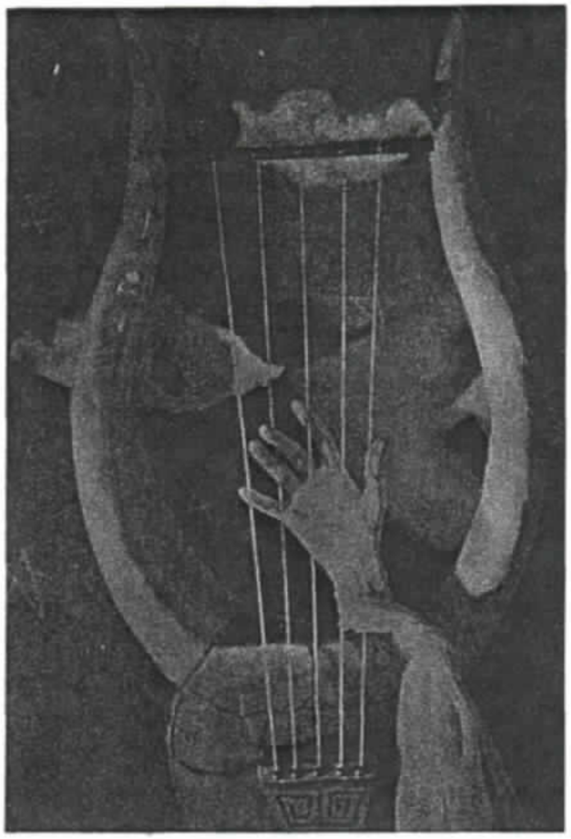
Another shot of the bull and the woman, lower down on the screen. Four pieces of a torn, dismembered map of Europe are stuck on the bull's cloak with cow-dung.

The empty screen on a black background. Whirling dust silvers the screen. The bull's horns appear on the bottom of the screen. Sound of a gong. The horns rise up the screen. They are a lyre.

The camera draws back. The bull and Europe have disappeared. Two stagehands are there, one standing on the other's shoulders, draped like the woman. The one on top is holding, in place of his face, a slate with a profile drawn in chalk on it.

The one underneath is holding the lyre and a globe of the world. This false woman, blending with the black background, except for the profile and the accessories, recedes into the phosphorescent night. She becomes smaller and smaller.

The mortal tedium of immortality. Two stills from Cocteau's *Blood of a Poet* (1930). One of the first classics of the avant-garde cinema, it was profoundly influenced by Cocteau's opium experiences.



The author's voice: "*The road . . .* "

Fade-out. A close-up of the woman-statue's face, lying down. It is the actress's real face, but re-drawn in outline on her white skin in the author's style. Outline drawing of the hair on her bald head. Eyes closed.

The authors voice: " . . . *is long* . . . "

Fade-out. A bird's-eye view of the woman-statue, lying down, an Acropolis of linen, of flowing draperies. The lyre and the globe are beside her.

Close-up of her face. Her mouth, drawn in relief, is half-open. Smoke comes out of it and rises.

Long shot again. The screen slowly darkens. Only the white surfaces, which become hard and stony and still hold the light, remain.

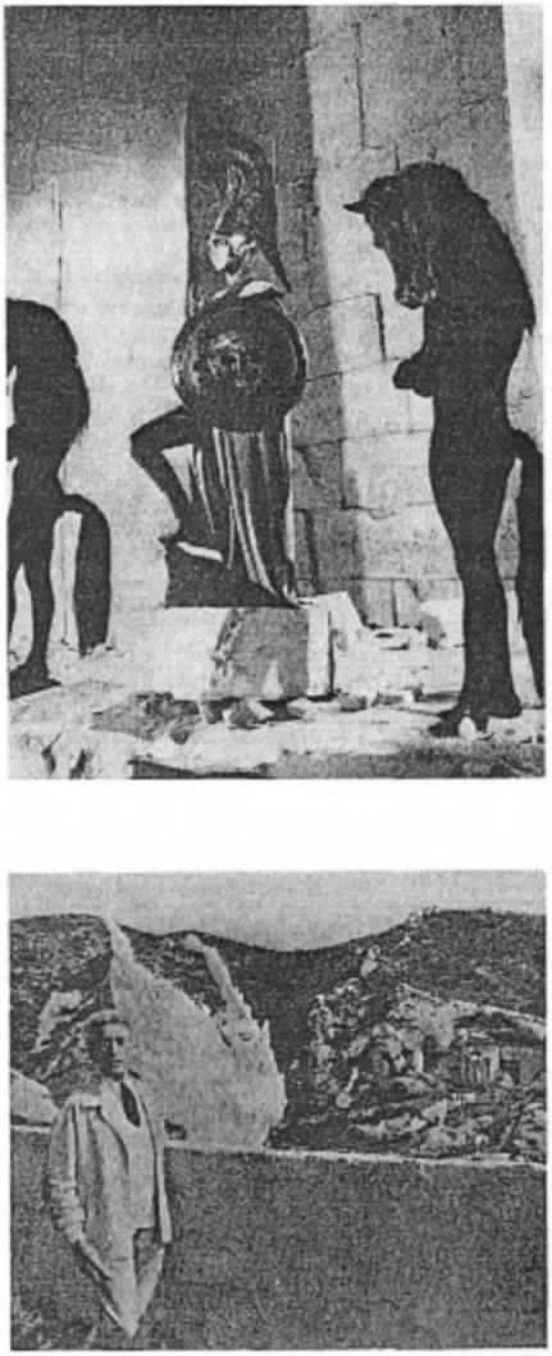
The author's voice: "*The mortal tedium of immortality.*"

The Testament of Orpheus is largely an extension and reworking of ideas and images expressed in *Orpheus* and the two should be seen in sequence. The seventy-year-old Cocteau plays the poet who uses a new invention to enter the twentieth-century age of reason, where he searches for his identity. He meets Cegeste, the dead poet from *Orpheus*, who guides him to a huge room where he stands trial. Two other characters from *Orpheus*, the Princess and Heurtebise, condemn him to live. He gives the flower of folly to Minerva, but she kills him with a lance. However, "poets only pretend to die," and he rises to encounter Oedipus and the Sphinx. After being deprived of his identity card, he realizes he is not part of this world and vanishes.

Cocteau has said of this film:

> *The Testament of Orpheus* is simply a machine for creating meanings. The film offers the viewer hieroglyphics that he can interpret as he pleases so as to quench his inquisitive thirst for Cartesianism. . . . This film has nothing to do with dreams except that it borrows the rigorous illogicality of dreams, their way of giving during the night, a kind of freshness to the falsehoods of the day that is dulled by routine . . . It brings into play a form of logic that reason does not recognize. In short, it is Cartesian by means of anti-Cartesianism. . . . This film may be the first attempt at transmuting words into acts, at organizing these acts instead of organizing the words of a poem, at the syntax of images instead of a story accompanied by words.

With the following segment of the screenplay we terminate our discussion of Cocteau and of opium.



Two scenes from Cocteau's last film, *The Testament of Orpheus* (1959). Minerva and her guards in the underworld (*left*), and the poet Cocteau arisen from death accompanied by the Sphinx (*right*). "Poets only pretend to die."

The Poet leaves the washhouse, looks at his watch and continues on his road that takes him from one underground vault to another, until he reaches a part of the quarry that looks like an Egyptian temple. Suddenly, he finds himself in front of a court-usher in a frockcoat, with a chain around his neck, sitting at a table. His right hand, in a white glove, is putting the receiver back on the telephone.

USHER: If you wouldn't mind waiting for a few minutes, the Minister will see you.

The Poet becomes smaller and smaller, in a kind of huge ghostly waiting room.

COMMENTARY: I waited and waited, and waited.

The camera goes several times from the Poet, who is waiting, to the usher.

USHER: In a few minutes, the President will see you.

COMMENTARY: I waited, and still waited!

USHER: If you would be so kind as to consent to wait for a few minutes, the First Secretary of His Most Serene Highness will see you.

COMMENTARY: The minutes were many and still I waited.

USHER: If you would wait a few minutes, His Majesty will deign to see you.

COMMENTARY *(empty waiting room)*: If one waits long enough, eventually one turns into a waiting room.

The Poet, visible again, leaves the stone he was sitting on and goes to the usher who is standing behind his table.

USHER: Abandon hope all ye who enter here.

POET: I thought as much. Do I have to write my name on the register anyhow?

USHER *(making a sign with his thumb to the emptiness behind him)*: There's no point in that. Go in without knocking.

The Poet sees the usher and the table melt away. He walks towards a huge arcade.

INHUMAN VOICE OF AN AIR HOSTESS: You are requested to fasten your seat belts. No smoking please.

Vous êtes priés d'attacher vos ceintures et d'éteindre vos cigarettes.
Sie werden gebeten, ihre Gürtel festzumachen und nicht zu rauchen.

The Poet arrives at Minerva's chamber. The Hibiscus re-materializes in his hand. We see what he sees.

In the distance on a kind of monumental stage, is Minerva, flanked by her guards, the man-horses.

Minerva, leaning on her spear, is carrying a shield with a Gorgon's head on it, and a helmet with a swan's neck. She is wearing a black, shiny frogman's suit. The Poet goes towards her and offers her the flower. But she turns away.

POET: Lazarus didn't smell too good either. There is even a painting where Martha and Mary are holding their noses with a cloth . . . I'm sorry . . . I . . . I'm sorry. . . .

As soon as he has walked away, Minerva brandishes her spear and throws it. The Poet is walking. The spear sinks into his back, between his shoulders.

Front view. The spear has transfixed the Poet and come out through his chest. He raises his hands to it, and falls to his knees, then lies on his side, murmuring over and over:

> How horrible . . . how horrible . . . oh, how horrible. . . .

Minerva and her entourage.

The man-horses come down off the stage.

One of them pulls the spear out of the Poet's body.

They lift up his body and carry him away.

The blood that was under his body and the Hibiscus that had fallen on the ground turn red.

Several of his friends are watching him die.

Sitting amid rubble and barbed wire, as though in the President's box at a bullfight, are Jacqueline Picasso and Lucia Bosé. Standing behind them are Picasso and Luis-Miguel Dominguin.

Perpendicular view of a tombstone that the man-horses lay me down on.

The gypsies gather round it and mourn. (These scenes are all accompanied by the cymbals and drums of the Seville procession.)

Close-up of the Poet's face, with wide-open false eyes. Smoke curls slowly out of his half-open mouth.

COMMENTARY: Pretend you are crying, my friends, since poets only pretend they are dead.

The Poet, without bending his knees, rises upright onto the tombstone.

He leaves the tomb and the gypsies, comes out of the quarry through a huge split in the rocks into the countryside, hesitates for a moment as to which road to take, and appears to answer the call of an almost unbearable ringing sound, like the note "A" from a tuning-fork.

The Sphinx.

The Sphinx, the trunk of its body a woman's, gently waves its long white-feathered wings and slides along a wall over the Valley of Hell. The Poet walks past without seeing it, as he still has artificial eyes.

10 Wild Weed

Assassin of Youth

When sound revolutionized the motion picture industry in 1929, marijuana was just starting to break out of the narrow circles of Mexican laborers, jazz musicians, and ghetto blacks. Hollywood would certainly have exploited such a potentially rich subject if it had not been for the recent arrival of severe censorship, as discussed previously. Nevertheless, the intense, paranoid scrutiny of every foot of film was not fully operational for a few years and some references to drugs managed to slip by. As noted, the classic comedy *International House* (1933) contains a hilarious rendition of *Reefer Man* by Cab Calloway and his Cotton Club Band, some of whom do look as though they have just been visiting that notorious gentleman. "If he trades you dimes for nickels and calls watermelon pickles, then you know your talkin' to the reefer man." In recent years, Calloway wrote a portion of a drug abuse pamphlet in which he denounced all drugs as harmful to musical creativity.

In the bizarre musical-murder mystery *Murder at the Vanities* (1934) Gertrude Michael sings the famous "Sweet Marijuana Brown":

> Boy she's really frantic—the wildest chick in town.
> Sweet Marijuana Brown.
> She blows her gage—flies in a rage.
> Sweet Marijuana Brown.
> In her victory garden, the seeds grow all around.
> She plants, you dig—she's flipped her wig.
> Sweet Marijuana Brown.

The fabulous ultrapsychedelic choreography of famous 1930s musical director Busby Berkeley has led to frequent speculation about his acquaintance with the reefer man. In his *Gold Diggers of 1933* (1933) Ruby Keeler remarks of a zany musical producer—"Say, what's he smoking?" and opines in a song "Every kiss, every hug is like a drug to me." At the beginning of the film, a man throws away his violin case when cops enter the theater, but Prohibition was still in effect and this is probably a reference to booze. In one of the bizarre numbers in the film, Dick Powell pursues Ruby Keeler on roller skates; she in a metal dress and he with a tin snips. He catches her and cuts the dress off! Probably Berkeley's most enchanting film, largely because it is his only one in color, is the remarkable *The Gang's All Here* (1943). Six-foot-tall dancing bananas and disembodied heads floating around combine to make this a prime candidate for Hollywood's most psychedelic visual effort prior to the 1960s.

A Bela Lugosi (Dracula) film of this period, *Night of Terror* (1933), contains a marvelous drug scene. While being guarded by a detective, Lugosi asks "Do you care if I smoke?" "I don't care if you burn" says the cop, who then takes one also, lights up, and takes a few drags. The dick sniffs the air. "Hey, what kind of a cigarette is that?" "It is an *oriental* cigarette." The cop's head immediately wobbles from side to side and he falls asleep. Lugosi flashes his inimitable sardonic grin and strides from the room. The next year Disney released his famous technicolor short *La Cucaracha*, based on the marijuana song.

But the fun was to end very soon. The Federal Bureau of Narcotics had been created in 1932, with the now infamous H. J. Anslinger at its head. Serving as the focal point for the growing alarm about the spread of marijuana use, Anslinger made inflammatory speeches and wrote articles for the popular press that helped create a hysteria about marijuana that resembled the LSD hysteria of the 1960s. In the next few years, as we have seen, the only films to deal with marijuana were several rabidly antidrug tracts, produced independently with Anslinger's blessings.

Assassin of Youth (1935) depicted the rapine and murder committed by drug-crazed youths. A high school girl is introduced to marijuana and is soon engulfed by wild parties, unleashed passions, and the horrors of the criminal underworld. After she is degraded sufficiently, a reporter saves her and smashes the gang of "reefer addicts."

The next year there appeared a classic of misinformation and hysterical propaganda. *Reefer Madness* (1936) opens with Dr. Carroll lecturing the Parent-Teachers Association on the "assassin of youth . . . more dangerous than all other drugs." We are told that educators are helpless because the public is apathetic and the government is helpless because there is no interstate commerce in the drug. One boy "under the influence of the drug killed his entire family with an axe." A seventeen-year-old girl was "taken in a raid in the company of five young men." Then we are presented with the story that happened "right here in this community."

Four city slickers, two men and (by implication) their prostitutes, begin hanging out at a soda fountain frequented by high school students. While a "reefer addict" pounds away at the piano, they entice kids up to their apartment, where they proceed to get them "hooked" on free reefers. Bill smokes his first reefer and within minutes he is seduced by one of the loose women. Bill's innocent girl friend Mary comes looking for him and within minute she is turned on and seduced by one of the pushers. Bill blunders on this scene and has a fight with the pusher who accidentally shoots Mary dead and knocks Bill out cold. Bill's friend Ralph responds to this crisis by chain-smoking reefers for the rest of the film. The amnesiac Bill is framed by the pushers, brought to trial for Mary's slaying and sentenced to death. For those who don't get the point, a cop visualizes a hemp noose on the wall. Asked for evidence of Bill's sanity at the trial, Dr. Carroll cannot lie. "In the middle of a perfectly serious discussion of *Romeo and Juliet* he suddenly broke into an hysterical fit of uncontrollable laughter." Bill is clearly a madman. Bill is saved when one of the pushers confesses, but the rest of the degenerates do not fare so well. After chain-smoking reefers for weeks, Ralph flips out, kills one of the pushers, and is sent off to an insane asylum. One of the women is sent up the river, and the other is so shamed by pleading guilty to "fostering moral delinquency" that she leaps out a window.

Drugs and exposed skin meant the equivalent of an "X" rating for the 1936 *Reefer Madness*—one of the first sound films to expound the idea that marijuana leads to sex, madness, and murder.

Clearly, if you smoke a single joint you get speedy, sexy, and wild, though even if you do have fun your amnesia will make it difficult to remember. *Look* magazine drew yet another moral from the story—"Sensual dancing and marijuana smoking make a weakling of Bill." The film both exploited old marijuana myths and helped to create new ones.

Mexico had lived with marijuana without problems ever since the drug arrived with the Spaniards, but in the same year (1936), possibly responding to pressure from the United States government, Mexico produced its own antimarijuana film. *Mariguana—el Monstruo Verde* (*Marijuana—the Green Monster*) was produced by Estudios Mexico and directed by José Bohr. It was subsequently released in the United States.

The Marihuana Tax Stamp Act passed the United States Congress in 1937 and largely terminated marijuana use and films about marijuana until the late 1950s, but independent producer Dwain Esper managed to squeeze in one more wild weed melodrama. *Marijuana: Weed with Roots in Hell* (1937) was released in later years (with footage of naked bodies in the "art-theater" version) as *The Pusher*.

After the usual prologue on the perils of marijuana, we find Lamont High school students Jimmy and Sally drinking in a local bar ("Beer 5¢"). "Oh Jimmy—you don't love me. I'm off the wall." Evidently, Sally is trying to tell us that she is drunk.

"I know Sally, but I don't mind." "In the old days parents knew what their kids were doing evenings." "If my mother and dad had come to places like this, I wouldn't be here now." The rest of the gang, reportedly including Lucille Ball, is drinking, necking, and fighting, while being looked over by obvious older pusher types.

Cut to party at a beach house the next evening. A young man handing a drink to a young lady says, "Who said it wasn't loaded? This is going to be a slippery drink for sliding girls."

"Is there anything here I haven't tried yet?" Pusher produces joints from false heel. "The funniest cigarettes I ever saw." Puff, puff. "The funniest cigarettes I ever tasted." "Here Burma, try one of these on your algebra."

"What are they?"

"I don't know. We tried Tony's giggle water, let's try his giggle weed." Soon the gang is quite jolly.

"One hot number coming right up."

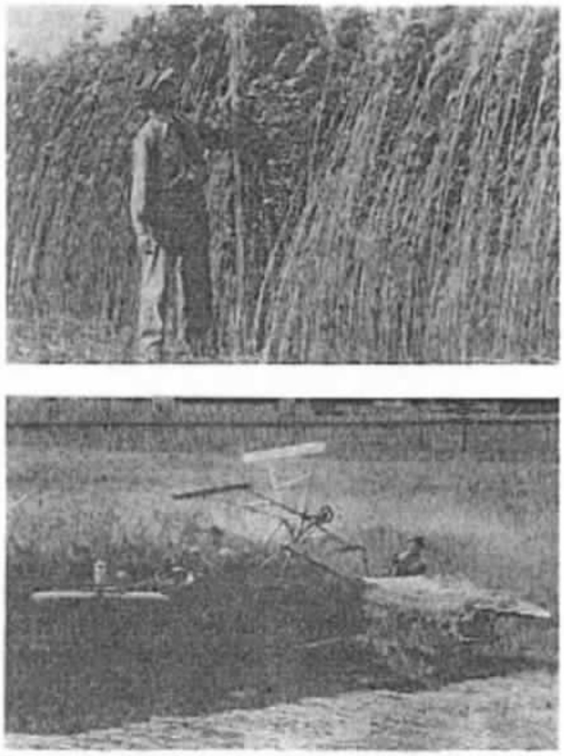
"One ripe piece coming right down."

One pusher to another with heavy Spanish accent: "This bunch sure uses up the joy weed don't they."

"Well, that's one way of creating business. When they're that age they're not suspicious and easily hooked."

The gang has been having fun for ten minutes now and it is time for the grim reaper. They go swimming (distant shot of nudes cavorting in the surf) and one of them drowns. It seems to be only a couple days later, but Dick comes to see Tony, telling him that he has gotten Burma pregnant and it is Tony's fault for getting him stoned. Tony gives Dick some marijuana to sell and the next day the police kill nineteen-year-old Dick while he's trying to elude the narcs. A desperate Burma goes to Tony who gives her a loaded drink and talks her into giving up her baby and dealing dope. Unknown to Burma he gives the baby to her sister. Cut to montage of dreadful drug headlines, shots, groans, and sirens.

Burma is now Blondie, a hard-hearted heroin dealer giving a woman $5 worth of heroin for her wedding ring. "The way your marijuana customers are hooked on the stronger stuff such as H and C you'll soon be getting rich." Burma is shooting up by now. "Wait, I got to take another pop on this." Burma wants money faster, so she kidnaps her sister's child, but the police come when she's out and take the child and her dope. The distraught Burma does an extra big hit of heroin in her leg and dies. Detectives come in, and as they touch her, joints cascade out of her clothing.



The government shows how to grow marijuana in *Hemp for Victory* (1942).

After this film the lid was clamped on and, with minor exceptions, no drug films were to appear until the late 1940s. There were, however, a few oblique references to drugs in film. In *Flash Gordon's Trip to Mars* (1938), the Emperor Ming silences opposition with the "incense of forgetfulness," and a Marx Brothers film has a scene in which Harpo acts even stranger than usual after rolling and smoking a large cigarette. Then there is the scene in Disney's *Dumbo* (1941) in which the two crows (obvious black stereotypes) sit in the tree smoking as the elephant flies past. Hope and Crosby's *Road to Morocco* (1942) has a passing reference to "reefer," and there is a lovely sequence in the Sherlock Holmes story *Woman in*

Green (1945) in which, as an aid to hypnosis, the woman gives Holmes (Basil Rathbone) "a little materia medica." "*Cannabis japonica*—an oriental soporific . . . within minutes you'll feel yourself growing drowsy." Holmes palms the tablets and instead takes a drug that renders him insensitive to pain. When the captain reports seeing a monster in *The Beast from 20,000 Fathoms* (1953), scripted by Ray Bradbury, a sailor asks "Wonder what he's been smoking?" In *Monster on the Campus* (1958) a college professor is transformed into an ape-man after smoking a pipe full of coelacanth serum, and who knows what else.

One marijuana curio from this period is *Hemp for Victory* (1942). Since the American rope supply from the Philippines was cut off by the Japanese, our government had to hurriedly increase the production of the fiber type of marijuana (hemp). *Hemp for Victory* encourages farmers to plant marijuana and shows details of cultivation and harvesting techniques. There are some truly classic scenes of Kentucky farmers wading around in fields of ten-foot high marijuana.

Two more stills showing marijuana farming from *Hemp for Victory* (1942).

Wild Weed

In 1948, Robert Mitchum, Lila Leeds, and several others were busted in Laurel Canyon for the possession of marijuana. After a short stretch in jail, during which MGM dropped her contract, Leeds emerged to make an outstanding marijuana potboiler. Producer Kroger Babb, fresh from such cinematic epics as the sex hygiene film *Mom and Dad* and odd bits of religious pabulum like *Prince of Peace*, decided to vary his sleazy sex exploitation films by adding drugs and Lila Leeds. *She Shoulda Said No—But She Didn't* (1949) is more generally known by its later title *Wild Weed*.

The film contains the invariable prologue by Babb, who tells us that he will "lift the veil of ignorance from your very eyes. This is the story of tea or tomatoes which millions through ignorance have been induced to smoke." "Tea" was a common 1930s term for marijuana, and tomato cans are used for smuggling marijuana in this film.

> This is the city of Los Angeles—one of the fastest-growing communities in the United States today. A city that still reflects the charm and customs of its native past. A city of culture . . . of advanced liberal education that keeps abreast of each new generation. A city of progress and of tremendous engineering accomplishments. Los Angeles—city of the angels . . . but like any other city it has its back alleys—its world of saints and sinners . . . and the half world of dark shadows some of them dwell in. The darkest of these shadows is marijuana. In every large city there are men like Capt. Hayes, chief of the Narcotic Division. His job is to combat and control this evil menace. His fight a twenty-four-hour one. His weapon simple but effective. Patience and intelligence. Every case history tells the same story—a story that's a tragic pattern of men's and women's lives. . . . Cause—marijuana. This harmless-looking cigarette is cloaked in many innocent disguises. But light the match, inhale the smoke, and it becomes an invitation to your own murder. This killer and the man who sells it has no respect for anybody. His victims are any lost soul. It matters not to whom the soul belongs. The seller's method of operation—simple. Keep the mind from thinking. The mind thinks the world's a real thing, with troubles and problems without the answers . . . but he has the answer . . . escape—sell the dreams people want to dream. Keep them from waking up, because once they do—you're out of business. Of course the rich can afford to pay more for their dreams. It's a profitable game

The reefer man turns on another innocent (Lila Leeds) in *Wild Weed* (1949). This film was the only work available to Leeds when she was released from prison after serving time for two marijuana convictions in 1948.

> and when boredom sets in, heroin, cocaine, opium is always the next step—at higher prices. . . if you live that long. This man has no pride. . . to lay his hands on an extra dollar he'll set this killer loose on anyone—even your kid.

The scene opens at Markey's place where a couple of young kids are "copping their sticks" for the night's festivities. "It's going to cost you five bucks tonight."

"Five bucks!"

"That's right—weekend special—three for five, just for you . . . . tell your old man to double your allowance next week." They light up and we are treated to our first theramin music, possibly the first use of this instrument in films. Subsequently, the weird electronic sounds of the theramin accompany every good high. "I'm on a great big purple cloud and it's real cool." "Hey, you look funny—you've got purple hair."

Cut to car full of stoned kids who crash. A woman runs up—"My baby, my baby." She screams when she sees amputated legs.

Cut to cops at the morgue. "Well, the morgue did a big business—three lives. Too bad it wasn't the guy who sold 'em those sticks."

Next we seek Markey peddling his sticks backstage at the local theater. "I'm not in business for love."

"I can pay you next week."

"See me then." But Rita's hot for some dope so she agrees to invite her friend Ann (Lila Leeds) to his place. Ann is working hard as a chorus girl to put her brother through college, but Markey tells her she needs to "learn to relax—let your hair down." "I know a lot of people—the right kind. Might even call me a sort of Santa Claus. I could turn your life into a nice big beautiful sleigh ride. Oh here, try one of mine—go ahead it won't hurt you." Immediately we hear the theramin again. "C'mon you'll love it."

"Well maybe one puff won't hurt me." Puff.

"One is like nothing, beautiful—try another." More theramin, more puffs, more laughs.

All the smokers place the joints inside their cupped hands when puffing—an obvious mistake for the practice of placing it between the fingers and puffing on the cupped hands. Before long Ann is stoned. "My head is so light it feels like it's floating."

"That's because your troubles are all gone. Try another puff—see how pretty the world looks now."

"You're so smart Markey, so smart. Music—somebody play some music—I wanna dance. All that energy beautiful—let's not waste it dancing." Ann and Markey exit to the bedroom.

The next morning Ann's brother makes a surprise visit from college and finds a leftover from the party asleep on the couch. Bob wants to quit college and get a job so Ann accepts Markey's offer of easy money. Cut to scene of Markey dealing, he is paying $25 for each can of "tomatoes." Cut to another pot party with a slow, off-key piano player who is performing "my new concerto." The piano man plays a poor version of "Chopsticks" while going through a long fantasy of himself in the Hollywood Bowl playing Liszt. Another smoker freaks out. "I'm going to die—I know I'm going to die."

"Hey, before you leave this world take a drag—it'll get you there faster." General laughter as panicky guy cuts his hand on window. "The big dope, if he was me he could float through the hole."

Before you can say "reefer addict," Ann and Rita are fired for being stoned on the job. But kindhearted Markey gives Ann a job selling sticks at his parties. "For your pleasure tonight we have a special offering." Theramin music starts. "Some people call it madness, others the Devil. But if it is the Devil he's helped to send my baby brother to college . . . two dollars a stick ladies and gentlemen. One for Markey, one for Annie's brother. . . . Who'll be the first to cut up a touch with me?"

The phrase "cut up a touch" is intriguing and occurs also in *High School Confidential* (1958). Originally this phrase seems to have been used by opium smokers and referred to the telling of stories of one's latest illegal jobs while lying around smoking opium.

Bob comes back from college, is horrified to find his sister peddling dope, and leaves. The next morning they find him hanging in the garage, quite dead. A very clever way to punish your sister for smoking dope. Ann's old boss Hugo reports Ann and Rita to the narcs who bust them. The cops try to scare her by taking her to see a female addict who has fantastic injection scars all over her arms. Next they go to a psycho ward supposedly filled with addicts but Ann does not crack and is given sixty days in the Los Angeles County jail.

While the narrator emphasizes the brutal, monotonous nature of prison, Ann is haunted by voices calling "kid killer." Eventually she loses control and is sent to the city hospital. Soon she is out and back with Markey. "The only thing I'm interested in from now on is money." Ann helps set up a big drug deal and while they are waiting in a warehouse the cops, tipped off by Ann, come crashing in. Cut to violin music and epilogue, which claims that over seventy-five percent of new marijuana smokers are teenagers, and ensures us that "no one seeing this film could be easily tempted to so wreck their mind and body. . . ."

Be that as it may, appearing in this film did not seem to harm the actors any. Lyle Talbot (a narc), Alan Baxter (Markey) and Jack Elam (a hood) all had distinguished careers as supporting actors. Lila Leeds, however, continued to get busted and dropped completely from view. She is currently living an ascetic existence in Los Angeles and maintains that her life has been transformed by prayer. One thing at least is certain: her beautiful blonde hair has become an unremarkable frizzled brown.

Can you conjure up a picture of Fred MacMurray and Claire Trevor as narcs pursuing a gang smuggling Mexican marijuana to Los Angeles? How about Raymond Burr (Ironside of television's famous series) as one of the gang smuggling hashish? This unlikely combination makes for sometimes farcical melodrama in *Borderline* (1950). B. C. Price's independent 1955 feature *One Way Ticket to Hell* was perhaps the first of the motorcycles-lead-to-grass-which-leads-to-heroin films. It is the old story of the naive high school girl being led to ruin by the evil weed and has been done better many times before and since. *The Tijuana Story* (1957) had a much bigger budget, but no better results. The cast includes Joy Stoner (this *must* be a pseudonym) and James Darren, who is so ashamed of being busted for drugged driving that he drowns himself. Dope dealing plays a role in Orson Welles's triumphant *Touch of Evil* (1958). Papa Grande's nephews turn on whenever the old man is away.

Although it contains stereotypes of drug users, *The Gene Krupa Story* (1959) is basically sympathetic to the marijuana user. It seems to be the first film to treat grass smoking as a relatively minor vice that does not necessarily lead to others. Although obviously miscast, Sal Mineo does a very creditable job as the famous jazz drummer of the 1930s. When offered a reefer near the start of the film, Krupa is told that they are "tea, and I don't mean Oolong." "Oh come off it Jack—you think I need that to get me out there." But weed is everywhere and he can hardly refuse when his classy new lady hands him a reefer. "Be somebody Gino. Put your miseries out to pasture and nobody gets you."

Sounds of rising trumpets as he takes a few hits and shouts—"You hear that, everybody—nobody gets me."

By the middle of the picture he insists—"No, I don't mess with that stuff anymore; I thought I got you off of it too." But soon narcs find thirty-nine and one-half reefers in Krupa's jacket (the film implies that his lady was responsible) and his career is jeopardized. Pleading innocence—"That stuff not only threw my timing off, it made my sticks slippery" does no good. After ninety days in jail and headlines—"Was it drugs that made him tops?"—he has to leave town. "You know what they'd do to me if I gave a job to an addict." It was the late 1930s and Anslinger's pseudoscientific mythology reigned supreme. "If a musician so much as smiles on the bandstand they think he's taking drugs."

So it's out to cheap dives in the boondocks. But the piano player still has dark glasses and offers him a joint with "Get tall—just open up the golden gate," and "Just look at those hands shakin' like they was wavin' goodbye—no wonder you can hardly hold on to those sticks." But times change and Krupa makes a comeback with Tommy Dorsey. In spite of some early heckling—"Hey Krupa—got a reefer?" and "Roll one for me," he pulls it off and is again a star.

High School Confidential

Jerry Lee Lewis is singing "Boppin' at the High School Hop" and the Jerry Lee Lewis Music

Truck rolls by. ("We have no overhead—we don't even have a roof," says the sign). Thus opens Albert Zugsmith's 1958 marijuana-leads-to-heroin exploitation epic *High School Confidential*. Although Zugsmith had produced some classics like *Touch of Evil* and *The Incredible Shrinking Man*, he also was to churn out many sex and drugs exploitation cheapies such as *Violated* and *LSD—I Hate You*. Like his other films this one had some rather bizarre casting—Russ Tamblyn, fresh from his portrayal of the mighty midget in the children's classic *Tom Thumb*, as an undercover narc, and sweater girl Mamie Van Doren as his aunt. The "weedheads" at school are a pretty strange lot as well. J. I., head of the Wheelers and Dealers, and the school's prime pusher, is none other than John Drew Barrymore, and his sycophants include Charlie Chaplin, Jr., and pre-"Bonanza" Michael Landon. A balding Jackie Coogan is Mr. A, the town's heroin dealer, and Lyle Talbot, who also played in *Wild Weed*, has a small role.

Tamblyn plays it tough his first day at the new school. He steals J. I.'s parking place and makes a pass at his girl with, "You got thirty-two teeth buster—you want to try for none? I got news for you man. Before this crummy day's over every crummy stud in this crummy school's gonna know who Tony Baker is."

Russ Tamblyn tries to cool off a "weedhead" in the classic marijuana-exploitation film *High School Confidential* (1958). Marijuana plus pressure from the government leads to heroin.

Tamblyn next cruises over to the principal's office and chats with the prim secretary. "Where's the warden? I'm lookin' to graze on some grass." When the lady takes away his joint he chirps—"Now watch out, that weed's much too strong for you, wouldn't you rather have a cigarette?"

Cut to the classroom where he addresses the pretty teacher "Why don't we cut out and go to your pad and live it up—huh?" When they leave for the principal's office, J. I. takes over the class and gives a hip lecture on Columbus stolen from Lord Buckley—"he swung over to the royal pad to cut up a few touches with the cool chick Queen Isabella. . . ."

The principal finds Tony relaxing in his chair and yells, "Get out of my chair." "O.K. baldy," answers Tony, "you better sit down anyway before you fall down." The principal takes away Tony's knife and reefer and delivers a standard lecture.

Cut to homey scene with Aunt Mamie who tries to seduce him. "Thinking of you Tony up against these young tight sweaters."

Cut to scene of cop lecturing the principal. "Now you can see the difference between a real cigarette and marijuana and there'd be no mistaking the texture or content if you were to handle it. The darker one has been rolled in wheatstraw paper. In most of the reefers a double thickness of paper is used. Now in the language the addicts use among themselves marijuana is referred to as mary jane, pot, weed, or tea—they never say to each other 'let's smoke a marijuana cigarette.' They say 'Let's turn on, or let's blast a joint.' "

But in spite of the fact that joints have been found on the floor of the girl's gym, the teacher (Jan Sterling) refuses to believe that dope is a problem at Santa Bella High. So the cop tells of a school in Indiana where "out of a total enrollment of 1,200 students, 285 were found to be using marijuana or heroin. This dreadful condition was only uncovered through a horrible accident. One student, desperate for money to pay for his habit, sold bennies for quarters and dimes to kids in elementary school. It was the death of a thirteen-year-old who had been addicted to marijuana and then to heroin that exposed the ugly facts. It was too late for forty-one teenagers who were addicted."

Back at the café, Tony is sitting with a girl named Mary Jane while J. I. is being hassled for some "sticks" by Joan who's "dry" and has "a bad case of the screeming meemies." Tony pulls a knife on J. I. and tells him, "I'll let you be vice president, even treasurer of all the weedheads at school." Eventually Joan pretends to buy a dress at a crooked store so she can score some weed with the kickback.

A girl at the club does a classic takeoff on a beat poem, with jazz interlude everytime she snaps her fingers.

> My old man was a bread stasher all his life. He never got fat—he wound up with a used car, a seventeen-inch screen, and arthritis. Tomorrow is a drag, man, tomorrow is a king-size futz. [She snaps fingers and jazz starts.] They cry, "Put down pot, don't think alot"—for what? Time, how much and what to do with it. Sleep and you might wake up diggin' the whole human race givin' itself three days to get out. Tomorrow is a drag, pop, the future is a flake. [Snap, Jazz.] I had a canary who couldn't sink. I had a cat that let me share my pad with her. I bought a dog that killed the cat that ate the canary. What is truth? [Snap, Jazz.] I had an uncle with an Ivy League heart—he had like with a belt in the back. He had a button-down brain, wind up a belt in the mouth, and a button-down lip. [Snap, Jazz.] We cough blood on this earth. Now there's a race for space; we can cough blood on the moon soon. Tomorrow is dragsville, cats, tomorrow is a king size drag. [Snap, Jazz.] Tool a fast short, swing with a gassy chick, turn on to a thousand joys. Smile on what happened or check what's gonna happen—you'll miss what's happening. Turn your eyes inside and dig the vacuum. Tomorrow, Drag. [Snap, Jazz.]

Tony dances with Joan and sings "La cucaracha, la cucaracha, marijuana por fumar." Cut to a poolside party where Doris is going through withdrawal and Tony is trying to score some weed. "I'm dying to blast but I'm clean."

Joan is shocked to find that Doris has tracks on her arms so Tony sets her on the right path. "Well don't look so surprised. Look, do you want me to spell it out for you? If you flake around with the weed you're going to end up using the hard stuff."

Tony puts down J. I. for not giving the frantic Joan a few sticks of weed; but J. I.'s in it for the money. "I'm all tears—she don't bake, she don't get dusted." Tony tries to score five pounds but all he can get is a couple sticks at a dollar each from the magnetic box under J. I.'s car.

Cut to Joan's home where she and Tony are listening to her parents talk, over cocktails. The police commissioner has called a meeting to put the fear of narcotics into the parents and Joan's father is annoyed. "He's making political hay—impressing the voters with another sensational scandal. God forbid they even use narcotics because he's creating an interest in it," says dad taking another sip on his cocktail.

Joan insists, "Why dad, I haven't even read about it."

Just to make sure all the clichés have been included, the next scene is at a drag race where Tony scores 100 joints from J. I. Tony wants caps of heroin also, so J. I. sets him up with Mr. A. But the cops come, find a hubcap full of grass and bust the whole crowd. The parents hassle the police—"Why don't you go out and hunt real criminals" and Mr. A sends a lawyer to bail out Tony.

Soon Tony is in Mr. A's office, where Doris is being forced to experience withdrawal in order to convert her to prostitution. "I was a little surprised to hear you got busted in Chi for using H."

"I was just joy popping, I'm not a habit man!" protests Tony. "Bix—give everybody a pop and see if the young lady in the next room wants a fix—that is if she's ready to cooperate." Tony fakes it and shoots up in a rubber ball in his elbow. "Man that's a dull needle" he opines while nodding out.

Mr. A is a tough character. "If the kids want it—fine. If they don't, we get the other kids to pass the word around that they're chicken. The more kids they get hooked, the better for business." Tony arranges to buy a half kilo of heroin and sets up a bust.

There are some tense moments as Joan finds Tony's secret tape recorder and informs J. I. while Tony is at the club scoring the heroin from Mr. A. A big fight ensues but the cops arrive and all the bad guys are jailed. A brief epilogue exhorts us to fight this insidious menace and then we are treated to Lewis doing another round of "Boppin' at the High School Hop."

The film is a cheap shot, perpetuating all the old marijuana myths, but in all fairness to Zugsmith we must admit that he was under considerable pressure to do just that. MGM received a directive from Anslinger that the film would be prohibited unless it showed the evil effects of marijuana and Anslinger also succeeded in having a prologue about marijuana dangers tacked on to the film. As Zugsmith said recently—"We tried to make the best, most realistic picture we could—under the circumstances. But the narcotics people raised too much hell. . . . Unfortunately, I didn't have final control."

Zugsmith also talked to narcs and teenagers and attended pot parties with beat poet Larry Lipton in Venice, California. Critics of the time were distinctly unfriendly. "Zugsmith protests it is an exposé of a social evil. This film is itself a social evil. . . . Its purpose seems to be to provide a philosophical rationalization for bop-jabber, juvenile delinquency, and dope addiction. It is this ambivalence toward the evil it professes to expose that makes *High School Confidential* so venal." Venal or not, this film is high camp for contemporary audiences and is again making money for MGM.

The following years were graced with several low-key marijuana melodramas. *Key Witness* (1960) had Johnny Nash and Dennis Hopper as members of a gang headed by a reefer-smoking sharper named "Muggles" (a 1930s term for joints). Leslie Caron, George Peppard, and Roddy (*Planet of the Apes*) McDowall were cornball beat stereotypes in *The Subterraneans* (1960). *Fiend of Dope Island* (1961) had a refreshingly new theme. The fiend (Bruce Bennett) grows marijuana and smuggles arms on his Caribbean island in addition to exploiting natives and charging high prices in his canteen. He receives his due at the end when the sharks enjoy a choice meal of terrestrial mammal.

Other countries began generating their own Reefer Madness films. Azteca Studios of Mexico put together the documentary style *El Mundo de los Drogas* in 1963, and in 1967 Argentina created *Humo de Marijuana*. According to an official book on Argentine cinema:

> This is an approach to the drug addict's world and an account of the struggle against the traffic in narcotics. It shows reality as distorted by the sick minds of people who are marijuana smokers. The efforts of the police repeatedly crash against the wall of silence built by the victims who believe that with it they protect themselves. The cameras explore the secret universe of vice where perverted youths, delinquents, and hopelessly degenerated persons are tied together by the compulsion to take "trips" provided by heroin, opium, morphine and cocaine besides marijuana. . . . Interpol investigates . . . and although sometimes it catches some peddlers, the big bosses of the underworld remain far away from the arm of justice. Lucas Demare, director of some great Argentine pictures, has selected some strange backgrounds hidden in Buenos Aires, from a ghostly marbleworks to the interior of a cruise ship that was almost destroyed by fire years ago, to shoot the chilling sequences of this story.

Another book described the film with less grammar but more humor: "It visualizes the process of deformation of spirit and senses in the criminal zone of stupefaction."

India, in some ways the mother country of marijuana, has included marijuana in many films. *Hare Rama, Hare Krishna* (1970?) tells you everything you always wanted to know about ganja, and *Charas* (1975?) does likewise for hashish. *Dum Maro* (*You Smoke*, 1973?) was India's answer to *Maryjane*, to which we now proceed.

American International Pictures has specialized in producing cheap, lurid versions of literary classics and recent successful films. Consequently, as the popularity of marijuana blossomed in the 1960s it was no surprise to find American International introducing *Maryjane* (1968) into the psychedelic stream. Unfortunately, most of the seamy sensationalism that could have made the film another camp classic is missing and the resulting pap is barely able to maintain the interest of even the stoned-out midnight-movies crowd.

The film begins with a fatal car crash and a graveside sermon—the first of many dull scenes. Fabian stars as a teacher at Oakdale High. For a sleepy suburban town things are really swinging. If you smoke grass you can join the Maryjane Club and get a Maryjane button to wear around school. Besides smoking, you have to do some shoplifting to become a member. Gary smokes his first joint and is picked off the sidewalk by Fabian, who consoles him with, "When I smoked it, I got sick as hell."

Ersatz beatniks Steve Cochran and Mamie Van Doren in *The Beat Generation* (1959), another Albert Zugsmith exploitation epic.

Leigh Taylor-Young and Peter Sellers in *I Love You, Alice B. Toklas* (1968). The story of a lawyer who turns on, tunes in, and drops out, it is one of Sellers's best roles, and one of the few "establishment" films of the 1960s to treat the psychedelic revolution in an intelligent and sympathetic fashion.

Next we are treated to yet another lecture by the town cop, who informs Fabian that there have been three deaths and that drug use spreads like cancer. "First marijuana—then LSD and STP—then heroin and cocaine." The cop says that scientists believe that marijuana does not lead to hard drugs but that statistics show it does.

The chief calls Fabian a dope fiend because he admits to having once smoked it in his student days and because he refuses to spy on his students. The chief soon has his revenge when Fabian is busted for a possession of a can of grass left in his car by a student. Fabian soon discovers that the grass is being distributed at school in ice cream cartons by the Good Humor man, but the biggest surprise is still to come. He finds that he was unable to make time with his pretty colleague Ellie because she was being supplied with marijuana, heroin, and sex by Jordan Bates, head of the Maryjane Club. Jordan soon gets his just deserts from a rival gang to whom he attempts to sell inferior weed instead of "gold." Although the movie includes some believable scenes of the kids smoking, giggling, and making out, and the kids inhale and hold their breath rather than puffing cigarette-style as in earlier films, we are once again presented with the preposterous when the gang assays the dope's quality by smell and taste.

Pallid dialogue, feeble acting, and unbelievability make the film a chore to watch, but there are a few incidental points of interest. Patty (*The Bad Seed*) McCormack is one of the high school gang and Fabian called the chief a son-of-a-bitch on prime time television. The title song includes such immortal lines as "She's not a new girl in town and you knew she'd been around" and "Don't let yourself hit the sky—her high can be goodbye." The characters are mostly 1950s stereotypes, though the stupidity of the officials generally rings true.

Blasts from the Counterculture

Rolling through the 1960s with Jimi Hendrix and Panama red—down with Nixon and up with acid. Call it youth revolution, hippie revolt, counterculture, or whatever, it was happening big. New drugs, new music, new morals, new life-style. Whether for exploitation and quick money or for honest portrayal, drugs and particularly pot became very common, almost mandatory elements of films seeking to appeal to younger audiences.

Of the hundreds of films of the 1960s and 1970s that mention marijuana, several come to mind immediately. *Easy Rider* (1969), with its already classic scene of Jack Nicholson being turned on by Hopper and Fonda while digressing on his theories of Venusian invasion, is discussed elsewhere. The film's casual depiction of pot use led to Fonda's being accused of glamorizing drug taking, but this is only the result of the film's popularity, since many films of the time were similar in presenting casual drug use. *Psych-Out* (1968), for instance, was much more outrageous, as was *More* (1969). *I Love You, Alice B. Toklas* (1968) had Peter Sellers and many others consuming marijuana brownies and LSD with much gusto and no obvious ill effects as did *Alice's Restaurant* (1969). Sellers again smoked "wog hemp" with Ringo Starr in *The Magic Christian* (1970).

Although it contained ample drug use, *The Love Ins* (1967) did not come under fire for permissiveness because it showed a seamy side of the psychedelic revolution. Similarly with *Riot on Sunset Strip* (1967) and *The Hooked Generation* (1968). The gang in the latter film uses marijuana to stone some Cubans in order to murder them and steal their narcotics, hardly typical of flower children. Sonny and Cher's films *Good Times* (1967) and *Chastity* (1969) included grass in the cast, in spite of Sonny's antidrug rap in drug-abuse films. *Chastity* stars Cher as a mixed-up hippie who hitches around, smokes pot, and rips people off. Although a poor film, there is one fine scene in which Cher fleeces a naive lad in a Mexican brothel.

Come Back Baby (1968) was an independent effort about a marijuana dealer who lives in his private world of drugs until an angry friend reports him to the police. *Captain Milkshake* (1970) told the story of a young Marine, back from Vietnam, who gets involved in the counterculture and drug use, even unknowingly smuggling dope from Mexico. *The Babymaker* (1970) includes marijuana as just another aspect of the late 1960s West Coast life-style, as does Agnes Varda's *Lions Love* (1969). *High* (1967), also shown as *In*, was a Canadian film about a young college dropout who wanders around Canada selling grass and preying on homosexuals, and this is the upbeat part of the film. He turns on a pretty librarian and from that time it is all downhill to theft, murder, and prostitution, with nothing likeable about them or the film except one nice psychedelic sequence.

Head (1968), written and produced by Jack Nicholson and Bob Rafelson, was the only team

The law raids a "typical" West Coast drug party in *The Baby Maker* (1970).

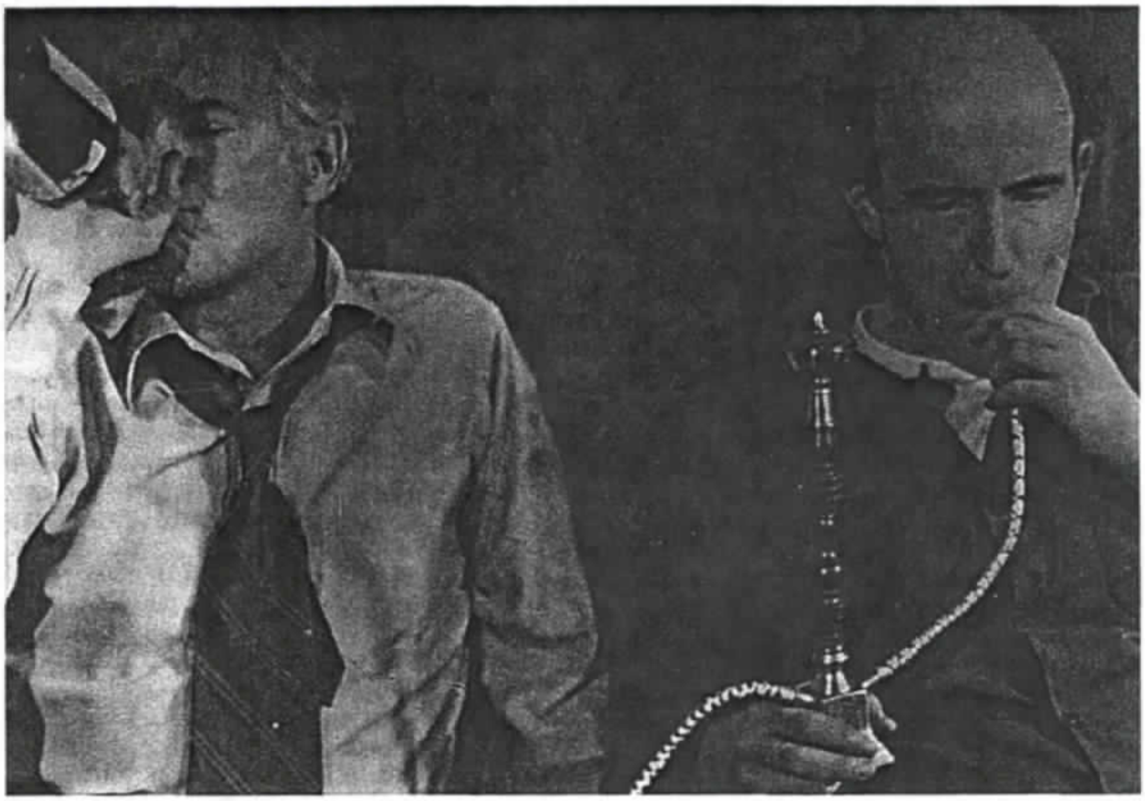
effort by the rock group the Monkees. Though not specifically showing marijuana use (except perhaps in the one scene of monks puffing on nargilehs—"those who know it, use it"), critic Renata Adler correctly perceived that "special effects, perspective, focus, dimension, color, logic, pace . . . are most accessible to marijuana" and "the aesthetic marijuana world is bound to come out in films importantly one way or another . . . this sort of movie may be testing the ground." With footage of Carol Doda, Sonny Liston, Frank Zappa, Ronald Reagan, Bela Lugosi, and Rita Hayworth, and a sequence in which the Monkees are dandruff on Rock Hudson's head, marijuana would seem to provide a reasonable way to relate to the film.

College students were turning on in many films such as *Getting Straight* (1970), Antonioni's flop *Zabriskie Point*, and *The Magic Garden of Stanley Sweetheart*. College dropout Gnossos offends fraternity brothers by lighting up at lunch and later becomes entangled with Cuban marijuana smugglers in *Been Down So Long It Looks Like Up to Me* (1971). Based on Richard Farina's autobiographical novel, the film did not meet with much exuberance among critics. Judith Crist commented: "The anachronisms are outnumbered only by the dreary performances and the re-statements that ours is a rotten, plastic society." *Dusty and Sweets McGee* (1971) is mainly about heroin addiction but junkies will use anything, so marijuana also figures in the film. *A Safe Place* (1971) turns out to be the inside of Tuesday Weld's head and her New York pad where she smokes dope with friends, who include Orson Welles and Jack Nicholson. *Two People* (1973) are Peter Fonda and Lindsay Wagner, more college types who are trying to get away from it all in Morocco. Wagner gets a yen for some kif, but Fonda is crying because he's a Vietnam War deserter and can't help her out.

Dealing, or, the Berkeley to Boston Forty-Brick Lost Bag Blues (1972), based on the novel by Michael (*Andromeda Strain*) Crichton and brother Douglas, had the novelty of drug-dealing students and cops. Peter flies to Berkeley to score some weed and visit Susan (Barbara Hershey). Susan later flies to Boston with forty kilos and is

Donald Sutherland and Jane Fonda after smoking dope in *Klute* (1971).

Observing the rites of adolescence in the 1960s, college students light a joint in *The Magic Garden of Stanley Sweetheart* (1970).



A disgruntled Joe tries grass at a hippie party, but it doesn't mellow him out—he soon commits a violent murder in *Joe* (1970)—a portrait of lower-class alienation.

busted, but the cop takes half the stash to sell and is eventually forced to release her. Some straight critics objected to the matter-of-fact and even romantic attitude toward drug dealing but marijuana smokers usually liked it. Everyone seemed to agree that the choice of Robert Lyons as the "doped up, monosyllabic, mush-for-mind hero" was unfortunate.

Rock stars and drug dealing were the main themes of *The Harder They Come* (1973) and *Cisco Pike* (1972). The former film has heavy political overtones but the latter has only a crooked cop (Gene Hackman). Singer Kris Kristofferson stars as Cisco, an ex-dealer musician being pressured into dealing 100 kilos of grass for crooked narc Hackman. The actors are generally a little too old and straight but there are some good characterizations of hip types. This sort of film dates rapidly (they sell twenty-five kg for $3,750) and it is already, as critic Stephen Farber has said, ". . . an elegy on the very recent past."

The Japanese as usual outdo everybody with *Mako, the Bad Girl* (1971). A gang of marijuana dealers fights a gang of pimps, while a gang of girls fights them both. Other recent foreign films relevant to the drug scene include *Obsessions* (1970) from the Netherlands, *Il Était une Fois un Flic* (1972) from France, *Morire Gratis* (1968) from Italy, *Vivre à la Folie* (1967) from Sweden, and Britain's *Performance* (1970).

Young people doing drugs while wandering around are followed in *Maybe I'll Come Home in the Spring* (1970), *Children of the Lotus Eaters* (1970), and *In Search of America* (1970). These barely tolerable television movies emphasize the family's efforts to cope with their kids' aimlessness and drug use. Likewise with *The People Next Door* (1970), who find their daughter being turned on by the principal's model son, and William Shatner whose daughter Alice runs through every drug available en route to a fatal overdose in *Go Ask Alice* (1973). The last film is remarkable especially for a television movie in that it is fairly interesting and believable, perhaps because it is based on a true story. The film begins with the Jefferson Airplane's song "White Rabbit" ("One pill makes you larger, one pill makes you small, the ones that mother gives you don't do anything at all; ask Alice when she's ten feet tall"). Alice has the cosmic heavies on her first trip. "It was so ugly I wanted to die . . . then everything became new and beautiful . . . my mind seemed to possess the wisdom and knowledge of the ages . . . for the first time I felt beautiful and free." She then falls in with the college crowd (she's in high school) and is soon smoking, dropping, snorting, and sleeping around with wild abandon.

Just as in *High School Confidential*, the parents do not realize what is happening. "Can you believe it—stoned out of our minds and my parents don't know the difference." Alice is one of those with emotional problems for which dope is a panacea and she is soon continually stoned on ups, downs, tranquilizers stolen from her mother, and anything else available. "Sometimes I wonder what it's like without dope—just feeling things straight." Running away to the big city, she becomes a teenage hooker, living on speed and heroin. She gets sick and goes home but it's the same old problem plus the straight-hip division in school and pressure to be a doper. While she is baby sitting, she accidentally takes acid and flips out. Thinking she's been buried alive, Alice tries to scratch her way out of a closet and winds up in the hospital with hallucinations of bugs crawling on her. The film ends here with the epilogue that the real Alice died of an overdose at the age of seventeen.

One fault of *Go Ask Alice* and many similar films is that it tends to portray drugs as the villains rather than the personal problems resulting from the indifference of parents and the hostility and crudity of society.

Tippy Walker plays a similar young girl gone astray through multiple drug use in *Jennifer On My Mind* (1971), with a dreadful script by Erich (*Love Story*) Segal and the less said the better. Barbara Hershey (who also smoked in *Dealing* and *The Baby Maker*) and adolescent friends spend the summer goofing off and experimenting with pot in *Last Summer* (1969), and Michael Sarrazin gets involved in the campus drug scene in the film version of Ken Kesey's novel *Sometimes a Great Notion* (1972). *Sharks* (1975) opens with a scene of kids getting loaded on the beach, but this is the high point of the film. *Making It* (1971) has a unique angle. Kristopher Tabori seduces an innocent high school girl by feeding her a curry with marijuana seasoning.

The animated *Fritz the Cat* (1972), based on R. Crumb's comic strip, depicts Fritz and his lady as marijuana-smoking college students at the start. George Leonard, who created the rock-and-roll group Sha Na Na, produced the weird and wonderful (always weird, sometimes wonderful) silent comedy *The Evil Weed* (1972). Dope figures in many (or all, depending on your viewpoint) of George's adventures. *Joe* (1970) may be regarded as the generation gap and drugs as seen

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from the viewpoint of some sick, violent rednecks. In *Chappaqua* (1967), marijuana is included in Conrad Rooks's psychedelic roulette.

It was bound to happen, and in 1970 the first hip vampire appeared, in *Guess What Happened to Count Dracula*. Not only is Dracula a guru, but Angelica's friends bring him on a blind date to her marijuana orgy, where he takes long drags off her neck instead of her weed. But all's well that ends well as Angelica drains her former lover of blood and lives happily ever after with Dracula and his hippie band. *The Deathmaster* (1972) also features a guru-vampire with a faithful hippie band.

Woodstock Nation and the Hippie Revolt

Many documentaries dealing with the youth culture of the late 1960s and early 1970s included scenes of marijuana smoking. Among these are *Mondo Teeno (Teenage Rebellion)* (1967), *Mondo Mod* (1967), *Mondo Hollywood* (1967), *The Hippie Revolt* (1967), *Revolution* (1968), and *Last Summer Won't Happen* (1969). *Shangri-la* (1968?) documented the hip scene in India, including the famous Goa beach area, where young people from around the world congregate, go nude, use drugs, and catch hepatitis. The Italian *Witchcraft '70 (Angeli Bianchi . . . Angeli Neri*, 1969) also had some puffers.

Some of the documentaries were concerned largely with the folk-rock music scene. D. Pennebaker's *Don't Look Back* (1967) focused on Bob Dylan, with Joan Baez and Donovan also present, and *You Are What You Eat* (1968) had a variety of musicians of the mid 1960s along with be-ins, bubble gum, surfing, and acne. Michael Wadleigh's *Woodstock* (1970) is the most successful of all rock documentaries and will probably always retain that status. In addition to being the largest rock concert ever and having numerous superstars, Woodstock captured the hip-drug-flower-child-rock-and-roll scene in full blossom—at the peak of its optimism and success. The Woodstock scene is still with us, but it has spread out, transformed, and merged with the rest of society, not, as is often said, because of its failure, but its success. Little old ladies, cops, and legislators often smoke dope, drop acid, and watch folk-rock shows complete with countercultural comics on late night television shows. There is also an immense impetus behind the movements to clean up the environment, stop waste, stop discrimination, and find a more cooperative, spiritual, and enlightened way to live. This was precisely the direction in which most of the Woodstock Nation wanted to go.

The year 1970 was a banner year for "rockdocs" including two films starring the Rolling Stones. *Gimme Shelter* was David Maysle's powerful and terrifying film of the Altamont concert in which "their satanic majesties request" for policing by the Hell's Angels resulted in a murder and lots of bad vibrations. French filmmaker Godard used the Stones as background for his study of revolution in *Sympathy for the Devil*. Also appearing in 1970 was *Groupies*, an in-depth look at those young boys and girls who live for their big moments with rock stars.

Mad Dogs and Englishmen (1971) starred Joe Cocker and Leon Russell, and *Celebration at Big Sur* (1971) featured numerous stars. One critic cautioned parents about the latter film because it "seems to condone marijuana smoking" but by this time some parents were probably happy if their kids were doing nothing worse. *Medicine Ball Caravan* (1971) was largely a flop both in film and album form but it is full of insane moments, as when a family of ex-Green Beret speed freaks hallucinate their way through the Colorado mountains dressed as cavemen.

From this time on practically every major rock group and every major concert became the subject of film coverage and it seems pointless to try to enumerate them all. However, mentions of drugs in a few nonmusical documentaries are relevant. *Marjoe* (1972) used a documentary approach to tell the story of child evangelist Marjoe Gortner, now a hip Hollywood type. Shirley Clarke (*The Cool World*) did a study of a thirty-three-year-old black male prostitute and singer who smoked grass while rapping in *Portrait of Jason* (1967). *Kwaheri* (1964) was a study of Africa, but one scene showed a young girl under the influence of bhang (marijuana) being burned alive as a sacrifice. In 1972, pornography mogul Alex de Renzy produced *Weed*, a PG-rated documentary on marijuana. Although hampered by poor background music, sloppy editing, and boring interviews, the film has some very nice material filmed in Nepal and Mexico. *Acapulco Gold* (1975) was a more successful approach with its scenes of cultivation, harvesting, and smuggling of marijuana in the United States and Mexico, a fine sound track, and even an animated segment. This is not to be confused with the 1977 mishmash of violence and confusion of the same name.

Quick Hits

With marijuana extensively infiltrating the Western hemisphere, it was inevitable that it should become an incidental item in many films. Andy Warhol's ★★★★ (*Four Stars*, 1967), *The Nude Restaurant* (1967), *Bike Boy* (1967), and *Blue Movie* (1969) all featured marijuana as a casual element in the lives of people who were usually more interested in heroin. Earlier, the "Gee Officer Krupke" song in *West Side Story* (1961) contained the lyrics "my grandma pushes tea," and Antonioni's *Blow Up* (1966) shows a London pop crowd so stoned out that they are uninterested in a murder. Later (1971), in *Zabriskie Point*, Antonioni was to depict pot smoking as a casual, any-time-of-the-day thing, and even has his hero turning it down at one point with the quip—"No thanks, I'm on a reality trip."

Kids are also shown casually turning on in *Hallucination Generation* (1966), *Three in the Attic* (1968), *Riot on Sunset Strip* (1967), *The Grasshopper* (1970), *Joe* (1970), and *The Christian Licorice Store* (1972). A room full of Dutch grass and hash smokers appear in *Puppet on a Chain* (1970) with the comment, "In a year three of ten will be dead." Retribution is even swifter for Zalman King when he is suspected of being an informer—after cops raid a jaded pot party in *The Ski Bum* (1971).

Older characters turn on in *Coogan's Bluff* (1968) and in *M☆A☆S☆H* (1970), a comedy about the United States Army in Korea, notable for being the first break for blacklisted writer Ring Lardner, Jr. Housewives take a grass break in place of coffee in *A Session with the Committee* (1969), and Hollywood sophisticates congregate in the bathroom to smoke dope in *The Party* (1968), another bad Peter Sellers-Blake Edwards collaboration. Marlon Brando is a joint-rolling guru in *Candy* (1968), Terry Southern's satire on just about everything, and James Coburn, as an impotent, broken-down Louisiana man, gets consolation from pot in *The Last of the Mobile Hotshots* (1970), based on *The Seven Descents of Myrtle* by Tennessee Williams.

Otto Preminger's LSD fantasy *Skidoo* (1968) has desultory grass scenes and the Kris Kristofferson-Barbra Streisand remake of *A Star Is Born* (1976) casts the story in the modern idiom, complete with weed and coke. Woody Allen gets stoned willy-nilly in *Play It Again, Sam* (1972) when he enters a cab just vacated by heavy smokers. Streisand's first screen trip was in *The Owl and the Pussycat* (1970) where she and George Segal turn on and tune in to each other. Look for the star of Ivory soap commercials and the hard-core hit *Behind the Green Door*, Marilyn Chambers, in a small part in this film. Chris and friend Lynn smoke a joint in *There's Always Vanilla* (1972), produced by the group who hacked out *Night of the Living Dead* (1968).

Ewa Aulin's insane adventures in *Candy* (1968) include a visit to a dope-smoking guru (Marlon Brando).

Grass helps to fill the void in Stanley's life in *The Magic Garden of Stanley Sweetheart* (1970), and Michael Burns escapes from Sandy Dennis to smoke with his sister in *That Cold Day in the Park* (1969). James Mason's girl friend Moira lights up after going through customs in *Cold Sweat* (1971), and Max Von Sydow takes a toke or two in the film version of Hesse's *Steppenwolf* (1974). *Bob and Carol and Ted and Alice* (1969) mix a little weed with swinging, and Bette Davis and

Parents try pot in Milos Forman's *Taking Off* (1971), a somewhat whimsical look at the generation gap.

Natalie Wood gets stoned with Robert Culp in *Bob and Carol and Ted and Alice* (1969).

A straight businessman (Alan Arkin) is turned on by a hippie friend (Paula Prentiss) in *The Last of the Red Hot Lovers* (1972).

Ernest Borgnine huff and puff as a pair of old-age hippies in *Bunny O'Hare* (1972). "Isn't that illegal?" she says as he lights up after committing a series of bank robberies.

Among other films to take a whimsical look at adult use of marijuana were *Putney Swope* (1969) and *Richard* (1972), both of which showed the president of the United States turning on. *Putney Swope* shows blacks taking over a Madison Avenue advertising agency, changing its name to Truth and Soul, Inc., and putting out a series of outrageous commercials. When they refuse to sell war toys and cigarettes, the joint-puffing midget president orders the blacks eliminated. In *Richard*, Nixon's guardian angel (Mickey Rooney) tells him to smoke weed, after which Nixon imagines himself taunted by the ghost of his youth saying, "Idle hands are the devil's playground."

Milos Forman's *Taking Off* (1971) showed a group of parents turning on in an attempt to understand their offspring. With a hippie psychiatric patient as mentor, some parents loosen up and sing but others are unaffected by the marijuana. Older men get turned on by hip women in *Last of the Red Hot Lovers* (1972), in which Alan Arkin smokes with nutty hillbilly Paula Prentiss, and Jack Lemmon smokes and sleeps with a hippie hitchhiker in *Save the Tiger* (1973). Hitchhiker: "I just happen to have some really great grass."

Lemmon: "We used to call it 'gage'—when I was a kid I was a drummer." He gets loaded and laughs—"You got another joint?" But, he is under great tension and has a paranoid fantasy about Nazis, war, and Moses. "I've got the tablets—the eleven commandments—what's it say—no parking."

Part of Jane Fonda's Academy Award-winning performance in *Klute* (1971) was turning on after turning a trick, and in another scene the cops interrupt a group of kids having a marijuana party on the roof. *The Last Detail* (1974) included a great smoking scene with Jack Nicholson and his fellow sailors. The young prankster in *Travels with My Aunt* (1972), based on the novel by Graham Greene, replaces the ashes in a crematory urn with marijuana and later smokes dope with an American hippie on the Orient Express. Buñuel's surrealistic fantasy *The Discreet Charm of the Bourgeoisie* (1972) has one dinner scene in which marijuana is used and discussed. Although apparently about drug smuggling and political intrigue, this film can be regarded as an extended development of, or satire on, his earlier *The Exterminating Angel*, which also revolves around a dinner scene. Abbie Hoffman, Taylor Mead, and Ultra Violet wend their ways through assorted madness including an ad by the Old Colonial Dope Company in the television satire *Brand X* (1973?). *Groove Tube* (1974) is another TV satire with a marijuana sequence ("Wasted").

Even Westerns are being invaded by the magic herb. The bandit chieftain smokes in the European production *For a Few Dollars More* (1967)—the slow-moving sequel to *A Fistful of Dollars*, which vaulted nonactor Clint Eastwood to stardom. The Missouri Kid (Burgess Meredith) grows grass in his cell in *There Was a Crooked Man* (1970), and Shirley MacLaine does some very suspicious giggling after smoking her hand-rolled cigarettes in *Two Mules for Sister Sara* (1970). Both *The Hunting Party* (1971) and *The Honkers* (1972) had brief joint interludes, and the black sheriff smokes with his prisoner and becomes squeaky-voiced in Mel Brooks's hilarious *Blazing Saddles* (1974).

A variety of 1960s and 1970s films treated marijuana as a source of trouble. A student frames the good doctor for marijuana possession in the 1970 Canadian film *Dr. Frankenstein on Campus*, but Dr. F. injects brain control pellets in another student and sends him off to exterminate the fink. The hero of the wacky *Brewster McCloud* (1970) is saved in the nick of time from a marijuana bust when the narc is killed by poisonous bird droppings. A marijuana bust leads to Geraldine's suicide in *W.U.S.A.* (1970), and to a hippie's incarceration in the 1974 television movie *The Law*. A farmer avoids calling the sheriff because he's growing marijuana and gets eaten in consequence in *The Giant Spider Invasion* (1975).

Marijuana proves the undoing of a hospital intern when police searching for stolen morphine find joints instead in *The Carey Treatment* (1972). the 1963 British flick *The Small World of Sammy Lee* (included some incidental drug dealing, and a cop is killed by drug-using hippies who think that he is about to bust them in *Electra Glide in Blue* (1973). An ex-cop trailing rats (the human variety) glides through a brief but pleasant pot scene in *The Falling Man* (1968). *Dirtymouth* (1970) was a fictionalized account of Lenny Bruce and as such had some fleeting reference to marijuana.

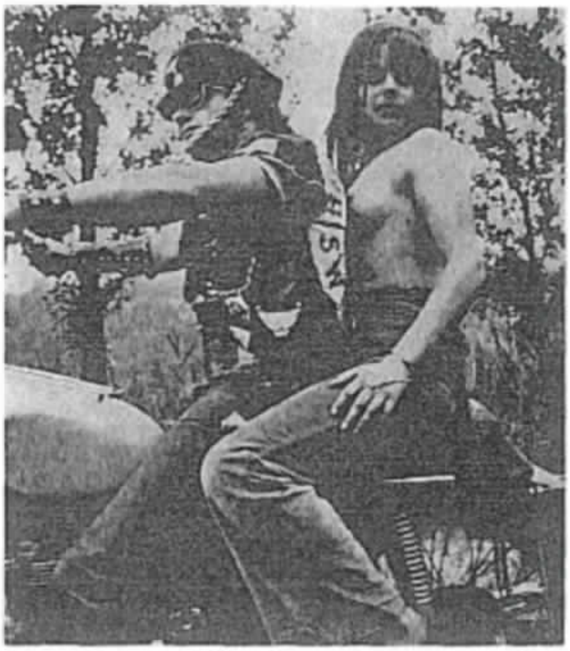
The Smugglers (1969) carried pot and other drugs across Alpine borders in this French film, and June Wilkinson mixes with a dope-smuggling gang in *Weed* (1976). Rival syndicates battle for control of marijuana smuggling in Tokyo in *Kamikaze Cop, Marijuana Syndicate* (1970) and again in *Step on the Gas* (1970). Although marijuana dealing was almost nonexistent in Japan at the time, the second of these two Japanese films claimed that a small helicopter full of weed was worth 30 million yen (about $500 thousand).

While *OSS 117—Mission for a Killer* (1965, French) did not mention marijuana directly, the villains induced hypnotic trances by exposing victims to the fragrance of dried flowers of an oriental plant. The madman in *They All Died Laughing* (1964, British) disposed of enemies with a drug that (when eaten or smoked) made people laugh before their demise. Dope is part of ghetto life in *The Education of Sonny Carson* (1974) and an easy way to get heroin money in *The Panic in Needle Park* (1971). Even the Steppenwolf gets loaded in the Magic Theater in *Steppenwolf* (1975).

Diane Keaton finds grass and sex a good mix in *Annie Hall* (1978) and in *Looking for Mr. Goodbar* (1977), and Cheech and Chong find that grass and anything else is just fine in *Up in Smoke* (1978). The fraternity boys in *Animal House* (1978) will smoke, eat, or drink anything that gets them off, and weed is likewise incidental to *FM* (1978) and *Defiance* (1976). *The Smugglers* (1978) follows the true-life story of a marijuana plane that crash lands on a Georgia mountain.

Black Leather Jackets and Roach Clips

The seemingly endless stream of sex, sadism, and motorcycle films following in the wake of Brando's classic *The Wild One* (1954), all trying vainly to capture something of the glory of the original, naturally dragged marijuana into the mire. Neither Peter Fonda nor John Cassavetes could save *Wild Angels* (1966) from third-rate status, though the latter's demise with a joint in his lips was a nice touch. Their gang, the Skulls, smokes grass at every opportunity but even such strong medicine cannot cure the plastic acting and leaden dialogue. They turn on a naive woman who puffs and coughs properly, but then she sees distorted faces and sounds as though she had just mainlined a couple of hundred micrograms of Owsley's finest. "See here man—this is the finest blend of Mexican and American grass—guaranteed to bend your brain." Nevertheless, this film still had more class than the following year's *Play Pen Girls*, where the title characters smoke dope and have orgies with a sadistic motorcycle gang.



I'm a Groupie (1970). Motorcycles, drugs, and loose women—another cheap money-maker for Roger Corman.

An Angel helps a lady undress in the motorcycle "epic" *Hell's Angels on Wheels* (1969). Even Jack Nicholson and the real Hell's Angels' spraying deodorizer couldn't save it.

Angels from Hell (1968) was another American International atrocity with a Vietnam War hero uniting all the bikers in California. As we might expect, his reign is brief and his demise is violent. A woman is murdered during a pot and sex orgy and our hero is killed in the ensuing police entanglements. Sound is provided by Lollipop Shoppe and the Peanut Butter Conspiracy. No less than four of these epochal films appeared in 1969. *Hell's Angels on Wheels* seems to have no actual joints present, but when cops come we hear "get rid of the stuff" and see the gang spraying deodorizer in the air. Dope, rape, and clashes between the Roadrunners and a dune-buggy gang were the "attractions" of *Wild Wheels* (1969), whereas *Free Grass* (*Scream Free*, 1969) relied on gunfights, hippies, and marijuana smuggling. "Mass Confusion" by Davy Jones and the Dolphins was a song in *The Hellcats* (1969), though perhaps they confused the movie title with that of the song in this quickie. The female cycle gang smokes "maryjane," throws a "freak-out, love-in," and smuggles grass from Mexico in their headlights.

The cycle toughs in Roger Corman's 1970 British production *I'm a Groupie* were milder than their American counterparts but still found time for grass and acid, and *Angel Unchained* (1970) had the obligatory marijuana scene. As the first occult biker movie, *Werewolves on Wheels* (1971) could have been much worse than it was, but *Hell's Bloody Devils* (1971) and *Satan's Sadists* (1971) have not been surpassed for grossness and vulgarity, with the possible exception of some of the Japanese cycle-gang flicks. After these epics, even such a loser as *Angels Hard As They Come* (1972) was tolerable. Not so tolerable is the Danish *Ride Hard, Ride Wild* (1970), in which the dope and motorcycles combine with hard-core sex to yield lesbianism, sadism, murder, rape, and dirty tactics at the racetrack.

Hardcore Marijuana

Does pot make you lose your sexual inhibitions? If you have any doubts, *The Sexual Effects of Marijuana* (1975), probably inspired by the book of that name, makes it perfectly clear that it does. Busy pornographic-movie star John (Johnny Wadd) Holmes plays an executive who lights up for the first time with his secretary. In two shakes of a lamb's tail Johnny is giving the secretary more than dictation. But we were prepared for this by the opening scene where a flaccid party is instantly transformed into an orgy by the appearance of a couple of reefers. Much of the sound track is taken up by a narrator who educates us concerning the history of marijuana. We are read excerpts from World War II army studies, the La Guardia report, and United Nations statistics. We even see Jack Ruby assassinating Lee Harvey Oswald with the clear implication that dope and sex would have straightened them both out. Another sequence in this sex marathon shows a man seducing his virgin bride with dope-laced cookies.

Turn On to Love (1969) likewise used marijuana as a sexual turn-on. Marijuana plus Greenwich Village party equals orgy. But this is a classier picture than most of its ilk, with direction by John Avildson (*Joe*), music by the Ins and Outs, and Frank Rogers as Roach. At the end of the film the filmmaker who recently seduced newlywed Janice sends her back to her husband. In spite of much smoking, the characters in *Turn Me On* (1968) never seem to get it together to have an orgy. Joe gives Dandy a spanking when she attempts to rob him, so she takes him home to smoke grass with her gay brother. Joe passes out and is robbed anyway. Later, Joe and others get stoned with topless dancers, but the police raid the place and passion is again frustrated.

Pornography king Russ Meyer made pot a central element of *Cherry, Harry and Raquel* (1969). The title personnel are part of Franklin's Mexico-to-Arizona marijuana-smuggling operation. While Cherry and Raquel smoke and indulge in a lesbian relationship, and rival smuggler Apache fights Harry, we find that it is all just a figment of Raquel's imagination. Well, at least there was an intriguing sound track with "Toys of Our Time" sung by Jack and the Balls. The next year Meyer got Twentieth-Century-Fox to back *Beyond the Valley of the Dolls* (1970), so along with pot, pills, and peyote we get not only every type of sex and mayhem but music by the Sandpipers and the Strawberry Alarm Clock. One of the few elements Meyer has missed is a marijuana-smoking, sex-mad monster and this gap was filled by *The Exotic Ones* (1968). In spite of what its title led patrons to expect, *Animal Love* (1969) had nothing to do with bestiality. A judge has lost interest in his wife, so she smokes weed and goes to orgies with dope addicts, but she learns to turn him on by wearing her leopard-skin coat to bed.

The Grasshopper (1970) had nothing to do with fauna, but merely referred to a young lady (Jacqueline Bisset) who moved around a lot while smoking dope and shooting heroin. Likewise, *The Sporting Club* (1971) had no big game hunters, unless we include drug-using degenerates pursuing loose women in that category. Speaking of loose women, *Orgy Girls '69* (1968) has an ample supply, as does *Prowl Girls* (1968). One segment of the former film has a hippie smoking with a man who tries to extricate her from her bohemian life. We know she's a hippie because the sequence is entitled *The Hippie*. Sally Mae is one of the Prowl Girls who runs away to the East Village with her boyfriend Tarzan after he is expelled from school

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life herself. A Swedish sex-ed. teacher shows the school board a childbirth film (forceps delivery) to help them cope with rapes, seductions, pot, and lewd photos at their school in *Teenage Mother* (1968). Students also use the weed in *Campus Confidential* (1968), but they know all about sex, both the hetero and homo varieties. *Free Love Confidential* (1967) and *Suburbia Confidential* (1972?) claimed to give us the inside story of sex and drugs but were pallid and dull, whereas *Acapulco Uncensored* (1968) at least delivered the goods. *Acapulco Uncensored* was a fake documentary of Acapulco's jet set with nude swimming, orgies, and prostitutes who work, we are told, to buy marijuana. *Ganja Express* (1976) is another recent sex and grass exploitation effort.

Good Sex and Bad Vibrations

Many of the sexually oriented films emphasize marijuana as an exploitative tool or at least as one drug associated with criminal elements. In *Gutter Trash* (1969) a marijuana dealer keeps a "sex slave" and one woman sets herself on fire at an orgy. Ed drops out to get stoned and try the hippie life-style in *Down and Dirty* (1969), but when he sees a sadist killed while raping a virgin he realizes that it is all a bad scene. *All the Way Down* (1968) descends to the level of sadomasochistic lesbian stripteasers who mutilate the club owner's woman and have the club owner arrested for marijuana possession. A young girl from Ohio contemplates suicide after being introduced to orgies and lesbianism with the aid of marijuana in *The Hot House* (1970). Grass and sex are the order of the day and even lead some coeds to get involved with a straight lawyer and demon rum in *Love Thy Neighbor and His Wife* (1970).

Left Handed (1973) has the novelty of being a gay hard-core film about a delivery of marijuana to a hippie boutique in New York, though this is the flimsiest of excuses for considerable genital action. Somewhere in the confusion a gay man seduces a straight man after they smoke grass. *Last House on the Left* (1972) has more to do with violence than marijuana since it concerns some women who are merely looking to score some weed but wind up raped, mutilated, and murdered, by an addict and his gang. Death is also the fate of a young man sent to jail for grass in *Chain Gang Woman* (1972). A young woman busted for possession in a tropical country winds up cutting sugar cane and being the subject of a mad doctor's orgasmic experiments in *Sweet Sugar* (1972). A woman attempts to frame a cop for pot smoking and statutory rape by taking pictures of him in flagrante with the baby-sitter in *The Babysitter* (1969).

A young woman attempting to get marijuana legalized is kidnapped by a drug smuggler and is brainwashed into becoming a nymphomaniac by an ex-Nazi in *Baby, Light My Fire* (1970). A baby-sitter turns a filmmaker on to the realities of weed and the hip life-style in *Weekend with the Babysitter* (1970). Women seduce a man for drug money in *Surfside Sex*, which brings to mind Troy Donahue of the old "Surfside Six" in the sex, drugs, and Manson exploitation film *Sweet Savior* (1971). *Psychedelic Sex Kicks* (1967, by Pot Heads Experimental Films), *Smoke and Flesh* (1968), *Love Is a Carousel* (1970), *Moonshiner's Woman* (1968), and *The Hard Road* (1970) all depict marijuana as a seduction tool that leads to trouble. In *Smoke of Evil* (1967) drug use is incidental to sadism, lesbianism, and group gropes, whereas the impotent artist in *Infrasexum* (1969) stays impotent in spite of a psychedelic orgy.

A French teacher uses grass and acid to loosen the inhibitions of schoolgirls in *Alice in Acidland* (1969) and an obscene phone caller is made even more perverse by the same chemicals in *The Animal* (1968). Prostitution was the name of the game in *Like It Is* (*Not My Daughter*, 1970), or so we are told in the ads. Actually, all she does is smoke dope and star in a pornographic film, which causes her father to blow his brains out. Incredibly *Reader's Digest* viewed it as a good antidrug and sex film and provided reprints of the story to its readers. *Ginger* (1972) is a female undercover cop out to bust a marijuana and prostitution ring. She does not smoke, but she does everything else en route to shooting and castrating the whole rotten gang. Olga Petroff uses marijuana and then heroin to entrap women into white slavery in *White Slaves of Chinatown* (1964).

Information is difficult to obtain on foreign films, but marijuana figures in the French film *Cannabis* (1970?) starring Rolling Stones groupie Jane Birkin and in the British *Groupie Girl* (1970). *The Penthouse* (1967) was another British production in which hoodlums use marijuana prior to sex—"real cigarettes that help people fly." The woman in *1,000 Convicts and a Woman* (1971, British) induces one of the cons to smoke weed, but nobody has to be induced in the orgy scene inserted in the West German *Kama Sutra* (1969).

The whimsical Italian film *Love Factory* (*Bianco, Rosso, Giallo, Rosa*, 1965) had one segment in

Pierre Koralnik's 1969 French film *Cannabis* had little to do with drugs. Rolling Stones groupie Jane Birkin is shown "working" her way through her sixth film in a year.

which a Japanese stripper seduces a man at a marijuana party. When *he* later becomes pregnant, the stripper refuses to believe that the child is hers because of *his* promiscuity! The Japanese as usual outdo everybody in *Good Little Bad Girl* (1970). After smoking grass with members of an underground theater group, a man makes love to every woman he touches. A young Japanese detective raids a pot party but falls in love with one of the women there and uses up the rest of the film and a considerable quantity of drugs and kinky devices trying to overcome her sex problems in *Sex Phobia* (1970). Drugs are associated with perversion, orgies, and death in *We All Go Down* (1969), in which "a mad whirlwind of unrestricted sexual activity and experimentation with drugs ends in violence and death for members of today's generation," and in *The Lovemakers—Carnal Style* (1970). The weed not only involves *Dr. Masher* (1969) with fetishism, lesbianism, exhibitionism, and violence but with voodooism and hippies in his relentless pursuit of virgins.

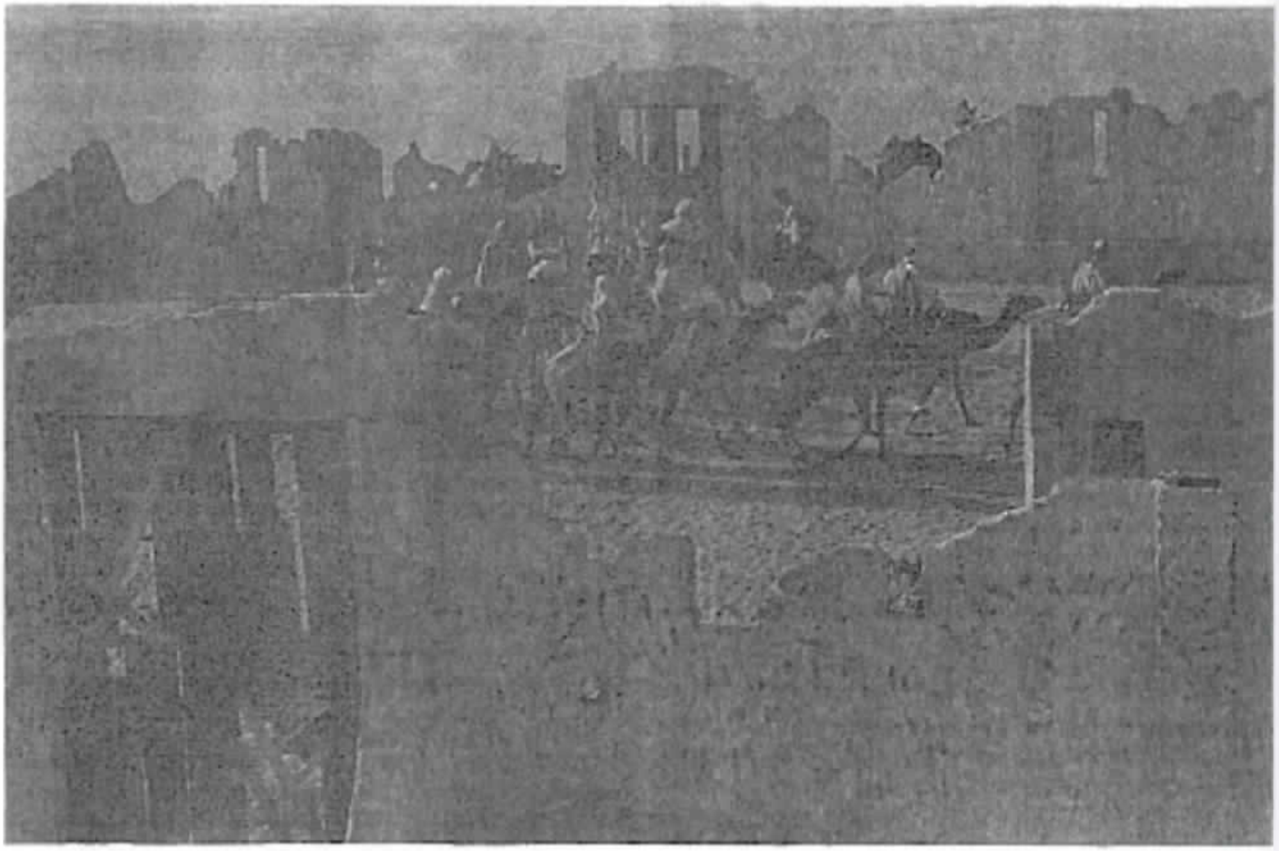
Hashish

Hashish is the most exotic and potent preparation of the hemp plant, and the few films in which it is mentioned deserve specific recognition. The 1934 British comedy *The Camels Are Coming* is one of the earliest talkies to deal with hashish. An English officer pursues dope smugglers bringing hashish and opium into Egypt in this peculiar film. *Cairo Road* (1950) stars Laurence Harvey in an apparent remake of this film. *The Golden Blade* (1953) is a routine costume-epic set in ancient Baghdad. Rock Hudson takes a few puffs on a nargileh and wakes up after a long dream sequence in which he pursues dancers through swaying curtains with the comment, "I don't understand; I drank no wine, I smoked only a little." He later refers again to his having smoked a little kif. *Omar Khayyam* (1957) includes a scene in which an assassin employs a nargileh and takes some sacred vows, probably because of the scriptwriter's acquaintance with the story of Hasan Sabbah, whose followers were supposed to have done likewise. *Wonders of Aladdin* (1961) was another comic costume-epic, this time photographed in Tunisia, with an unlikely cast including Donald O'Connor and Vittorio De Sica. When a man becomes sick an Arab suggests that he should chew hashish to cure his mind and body.

The following year Geraldine Page smokes hash in addition to inhaling oxygen, vodka, and Paul Newman in order to mollify her distress at the eclipse of her film career in Tennessee Williams's *Sweet Bird of Youth* (1962). A hookah also serves to relax Mata Bond in the zany *Casino Royale* (1967) and James Coburn and hippie friends in *The President's Analyst* (1968). High school students belonging to the Maryjane Club use hash to disorient a victim in *Maryjane* (1968), but the high school girl in *The Young Graduates* (1971) knows exactly what is happening as she gets her teacher stoned on hash and seduces him. Marcus gives Jennifer hashish for a birthday present in *Jennifer on My Mind* (1971).

The Egyptian *El Inab El Mur* (*Sour Grapes*, 1965) has a scene in which men sit around a table smoking hashish-stuffed cigarettes, a touchy subject in Egypt where the Anslinger mentality still prevails. It is no surprise to find India producing *Charas* (1975?), but *Haschich* (1967) from France in intriguing. Other European flicks using hash as an incidental plot element were *The Daughter* (*I, a Woman—Part 3*) (1970) in which European hippies smoke at parties, and the 1968 spaghetti space-opera *Mission Star Dust* in which South Africans try to bribe returning astronauts with women and hashish. The pasha who was Fu's agent for Istanbul in the English-German *The Castle of Fu Manchu* (1968) smokes hash and is very slow and stoned throughout.

Bibi Andersson is the hash-smoking wife of Russian official Max von Sydow in *The Kremlin Letter* (1970). However, as has long been the custom



Drug smugglers rendezvous in 1934 British comedy *The Camels Are Coming*.

Geraldine Page and Paul Newman in *Sweet Bird of Youth* (1962), probably the first postwar film to show hashish smoking in a modern setting.

Laurence Harvey fondles confiscated drugs in the British film *Cairo Road* (1950).

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in Europe, they smoke hashish in cigarettes with tobacco and not in pipes. Lucky Gary Crosby does get to use his hookah a bit in 1971's Nixon-inspired and Jack (Dragnet) Webb produced *Operation Cobra*, also shown as *O'Hara: U.S. Treasury*. We see hashish production in the Far East proceeding apace behind the opening credits before a quick cut to Greenfalls, Nebraska, where Sheriff David "O'Hara" Janssen has tired of busting local children for a couple of joints and decides to graduate to harder stuff. Going to Washington to join the Customs Bureau he knows he has found nirvana when William Conrad tells him, "We arrested over 7,000 people, we seized over 200 kilograms of hard narcotics, 623 pounds of hashish, 23 tons of marijuana. . . ." In the twinkling of an eye D. J. is on the trail of Harry Fish (Gary Crosby) as he wades across from Mexico with eight soles of hash. Gary barely has time for a couple of good tokes before narcs rip off his stash—"The joint smells like a Turkish playpen." The soles are high-quality smoke, stamped with a gold cobra and laced with cinnamon. "A single one-pound sole will sell for upwards of $1,000 in the U.S."

The next hash-smuggling scam is even more preposterous—twelve soles in the bathroom of a TWA jet via Hong Kong, Los Angeles, and Chicago. D. J. makes lots of quick trips to the john until he finds a woman pregnant with twelve pounds of hash. "Pretty girl wasn't she. Yeah, till she copped that hash." But the "pretty girl" was just getting $200 for picking up some "special tobacco" for a foreign nightclub owner in Chicago, so after intimidation—"fifteen years or $25,000 or both for conspiracy to smuggle hashish"—she agrees to squeal. The plot gets a little hazy because of bad scripting and constant use of beat and underworld lingo of the 1950s and 1960s, as well as numerous incomprehensible abbreviations. Janssen starts driving trucks for the smuggler and his first load is "incense" from New Delhi. "Cannabis indica, man. . . Turkish delight." The hash comes in little incense cones—"Quarter of a million—that's a lot of dark dreams." The shipment includes sitars, of which one narc comments, "All they'll put out is music—if you can call it that." Before you can say "cultural blindfold," D. J. is on the way to New Orleans to pick up $9 million in hash that comes in the form of dinner plates. The narcs are baffled until they happen to drop one on the floor.

Soon the gang is crushing the plates in machines and putting the hash in little baggies labeled with destinations. Sure enough, there's one for Greenfalls, Nebraska. The gang escapes in a Lear jet to a private airfield up north but D. J. follows in a military jet. There follows the most unbelievable scene in a film filled with such scenes. Landing on the same isolated airstrip, Janssen thinks he is going to avert suspicion by telling the smugglers that he has had mechanical trouble! An incredible mishmash, but destined to become a camp classic.

A more recent film is the Swedish *What the Hell, Jack* (1977) with its alienated Stockholm youth who "drink beer, smoke hash, fuck and philosophize, the whole time dreading their future." The American *Midnight Express* (1978), chronicles Billy Hayes's nightmare stay in a Turkish jail after his hash-smuggling attempt goes awry.

11 High Times in Hollywood

After the drug and sex scandals of the 1920s, the movie stars became much more discreet. Only occasionally did the dope habits of our film idols become public knowledge. The first celebrated case since the late 1920s occurred in 1948 when Robert Mitchum, Lila Leeds, and two friends were busted at Leeds's Laurel Canyon house for possession of marijuana. M. Tomkies in his book *The Robert Mitchum Story* describes the bust:

The raid at 8443 Ridpath Drive, was initially staged by Detective Sergeant Alva M. Barr of the Los Angeles police, who was assisted by Sergeant J. B. McKinnon. Cooperating in the case was William Craig, head of the federal narcotics office in Los Angeles.

The police report of the raid stated that Mitchum had been under observation since the previous December, following reports that he had been smoking marijuana. Officers who had

Lila Leeds, star of *Wild Weed* (1949), shown during her second dope bust of 1948 (this one with friends Edward Balchowsky and Nathan Stein) in her Chicago apartment.

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Lila Leeds and Robert Mitchum stand by their attorneys after being sentenced 60 days in jail for marijuana possession. Several years later they were declared "not guilty" after a reinvestigation by police.

followed and shadowed him had gained information that had led them to the 31 August rendezvous. They had not necessarily expected Mitchum to appear at the cottage that night. 'We just got a break,' disclosed Barr.

The night of 31 August was warm, and when the two officers arrived to take up their positions, they found that some of the cottage windows had been left open. First they heard Miss Leeds talking over the phone, they reported. Then they overheard her put the phone down and tell her friend, 'The boys are at the bottom of the hills, and they're lost. But they're loaded.'

A few minutes later the officers heard a car stop and then two men walked up the rough steps and path to the door of the cottage. One was Mitchum, alleged Barr, adding that he recognized him 'immediately.' The detectives allowed the two men to enter the house but kept watch. They saw Mitchum and his friend sit down. Mitchum wore a red, black and white lumber jacket and tan slacks. He wore no hat but his hair was awry. The first thing the officers alleged they heard Mitchum say to Lila Leeds was, 'Let's turn these lights down. They hurt my eyes.' The lights were dimmed. Then a girl's voice said, 'Oh, but you've got brown ones and white ones too. I want some of the white ones.'

Barr said he then saw Miss Leeds take some cigarettes from the packet Mitchum offered. She lit one and passed it to Mitchum. Then she took one herself. Miss Leeds' friend said, 'Gee, what will it do to me? And what happens if it knocks me out?'

Mitchum's answer was 'Oh, Daddy,' the detective added.

'We went to a side door,' Barr went on. 'We found the screen door open and we were greeted by two big dogs. We played with them, and the dogs went out. We then tried to get into the kitchen door, which was hooked.' Barr said Miss Leeds' friend evidently mistook their noise for dogs' scratching and opened the door. Barr flashed his badge at the surprised girl and backed her into the front room, where the other three stood.

Both men had cigarettes in their mouths, the report continued. Mitchum's friend laid his down on the couch, and Barr seized it. Mitchum took the cigarette from his mouth, the

> end of which was aglow. He then crumpled it and threw it down. Barr said he burned his fingers picking it up, and he then picked up a standard brand cigarette package, which Mitchum tried to brush aside. There were fifteen marijuana cigarettes in it, Barr alleged. Barr put the two partially burned cigarettes into the package then went over to where Miss Leeds stood and took two fresh and two partially burned marijuana cigarettes from her hand. One, said Barr, had lipstick on it. Miss Leeds said, 'I may as well give you the rest of them,' Barr alleged. She then reached into her bathrobe pocket, drew out a packet wrapped in newspaper and put it into Barr's hands. He unwrapped it and found what he said were three marijuana cigarettes and eight benzedrine tablets. The detectives then called headquarters. Policewoman Eleanor Whitney arrived and took the two women into custody. The two officers took Mitchum and his friend into custody. While the men were taken to the County Jail, the women went to Lincoln Heights Jail. All four were booked on felony charges of narcotics possession.

At the moment Mitchum thought it was the end of his career for he gave his occupation as "former actor" and told reporters at the police station "I'm ruined. I'm all washed up in pictures now I guess—this is the living end." The police presented the case as evidence of their all-out war on the rising tide of dope in Hollywood. Tomkies continues:

> The police were proud of their coup. For some months rumors had been circulating that a dope scandal was hovering dangerously over the film colony. Luncheon groups had discussed the growing incidence of drug use quite freely wherever movie people of the day gathered, and clearly the police were expected to make some move to counter increasing public concern. This must have been known by the heads of the studios, yet little was done by the top executives to bring their employed stars under control.
>
> On 2 September Detective Sergeant Alva Barr told newsmen:
>
> 'We are going to clean the dope and the narcotics sellers out of Hollywood. And we don't care *whom* we have to arrest. This raid is only the beginning of the clean up. There is a lot of "stuff" being used in Hollywood. We have, besides Mitchum, a number of other important and prominent Hollywood screen personalities under surveillance, not only actors and actresses but others prominent in pictures.
>
> 'We have been watching Mitchum and Miss Leeds for eight months. We have had others under surveillance for that long, others are facing arrest. Hollywood can let this serve as a warning. Evidence is hard to get, but we're getting it and we are out to get not only the "users" but the "inside ring" who are supplying the big people in Hollywood with marijuana and other narcotics.
>
> 'Many of the big shots—stars and other top names,' continued Barr, 'do not patronize the small street or corner peddlers for fear of a shakedown and other dangers. However, we have reason to believe there is an "inside ring," perhaps of not more than three persons, right inside the film industry, who are supplying a large number of narcotics users. The most prevalent use is of marijuana, but we know that other drugs are being used.' . . .
>
> Some newspapers became quite prim and indignant after the arrest and reminded Hollywood that it was a narcotics sensation that had first threatened the film industry with obliteration back in 1920—when handsome young Wally Reid, a public idol created by *The Birth of a Nation*, ran afoul of the federal authorities.

The legal preliminaries dragged on for months and eventually Mitchum's attorney waived the right to a jury trial and asked for trial on the charge of conspiracy to possess marijuana with the charge of possession to be held in abeyance. The reason for this was that the conspiracy charge carried the possibility of probation and there would also be no cross-examination. On February 9, 1949, Mitchum was sentenced to sixty days in the county jail and two years probation. He actually spent most of his time at the Castaic Honor Farm, where he had a constant stream of visitors, one of whom, Howard Hughes, was soon to be the new owner of Mitchum's contract. Hughes could have canceled Mitchum's contract under the standard morals clause, but either because he liked him or saw him as a good money maker, Hughes not only kept him on but gave Mitchum a loan for his legal fees.

But this was not the end of the case. There were persistent rumors that the bust was a set-up and in late 1949 the district attorney began an investigation of possible extortion in connection with the arrest. There had been some grand jury testimony to the effect that a blackmail gang headed by gambler Mickey Cohen lured wealthy men with "party girls." Leeds testified that vice squad officer Rudy Diaz had tried to get an invitation to her house in the company of one of these women, a few days before the raid. The outcome of the investigation was most remarkable. Tomkies relates it as follows:

ing marijuana the dogs barked and that Evans opened the back door. It was then that the police came in. Among the police raiders who arrived subsequently, she said, she recognized the 'pock-marked Rudy', whom she later identified as Officer Rudy Diaz of the Vice Squad. Leeds told Stanley as she finished giving him evidence: 'I'm not accusing anyone of entrapment or of being a stool pigeon.'

Mitchum himself gave no evidence at this investigation and made no accusations. But some years later, when it was all over, he did express his doubts to writer Bill Davidson:

'I'd still like to know the answers to some pertinent questions. Why were the newspapers tipped off, before I even arrived at the Leeds house, that a big-name movie star was going to be picked up on marijuana charges that night? Why did Robin Ford stop off to make so many phone calls that night? Why didn't the police raid the Leeds house earlier, since they testified they had seen Leeds smoking long before I arrived? Why did Vicki Evans go to the kitchen door just as the police broke in, and why was she the only one of us who never was convicted? Why did a half dozen other movie stars come up to me later and thank me, saying *they* had been invited to a party at that house that night but when they arrived it was already surrounded by police cars, lights flashing, so they took off?'

The result of the District Attorney's investigation were not publicly announced. But on 31 January 1951, the Los Angeles court quietly reviewed Mitchum's marijuana conviction and declared: 'After an exhaustive investigation of the evidence and testimony presented at the trial, the court orders that the verdict of guilty be set aside and that a plea of not guilty be entered and that the information or complaint be dismissed.'

Thus ended the most celebrated drug bust in Hollywood history. Ordinarily, it would have ended a star's career, but Mitchum was lucky. Mitchum is one of the very few stars to comment on his drug use in detail. In his probation report he wrote:

> My first use of marijuana was an isolated instance in 1936 while I was working in Toledo. I had no further contact with it until about 1947, at a time when I was working very hard. During 1947 and 1948, I occasionally used marijuana when in the company of people who used it. I was never a confirmed smoker of marijuana and never purchased marijuana for use by myself. The only explanation I have for the use of marijuana is the fact that when you are in the company of people who use it it was easier to go along with them than not to.
>
> The only effect that I ever noticed from smoking marijuana was a sort of mild sedative, a release of tension when I was overworking. It never made me boisterous or quarrelsome. If anything, it calmed me down and reduced my activity.

In the late 1960s Mitchum remarked, "I've been smoking it since 1945 and it never got to be a habit with me."

Errol Flynn is one of the few other Hollywood stars to recount his experiences with marijuana during this period, though these experiences did not become public knowledge until publication of his autobiography *My Wicked, Wicked Ways* in 1960. In this book Flynn gives the following account of being turned on to marijuana by the famous Mexican painter Diego Rivera.

> He stood in front of a cactus bush, breathed heavily, remarked that some people wanted him to paint still life. The thought of it provoked more Mexican expletives. He was the most explosive personality I had ever encountered.
>
> "You were talking about the glories of colour. I heard you talking about the colour in my pictures, and you are telling me that colour is more important than what one has to say. What the hell do you know about colour?"
>
> I waited. He asked, "Can you get emotion out of colour?"
>
> "Yes."
>
> "More than from music?"
>
> "No."
>
> "Now, Mr. Flynn, I know that you don't know what you're talking about."
>
> "Señor Rivera, isn't it possible that perhaps I could like both?"

He looked at me as if I were some novice in this area—which I certainly was.

"Now, I will show you something. I want to show you how little you know . . . All right?"

"All right."

"You see those little potted cacti? You see this one?"

He pointed to where a lovely Mexican flower had closed itself up like a rose with sunset colours, a delicate pastel shade. "That is how they go to sleep. Amusing, yes?" He said, "Now watch . . ."

He took the cigarette out of my mouth, put it to the flower. Sure as hell, the flower opened. "You see," he remarked, "like women. You have to be tough. Rough. Brutal."

I kept quiet. There was a lot I could still learn about painting, colour, women, and men like Rivera.

"This plant has power," he said. "I have carefully cultivated this myself and I take a great deal of pleasure in seeing it growing alongside that convent you keep staring at."

He seemed to be in a lighter mood as he talked of the plant and he even laughed a bit. He asked, "Have you ever *heard* a painting?"

"Heard *what*?"

"I said, suppose you looked at a painting and *heard* it play a symphony, would you be surprised?"

I didn't follow.

"Suppose you returned to my studio and you stood in front of one of my paintings and you *heard* it, you heard music coming from the canvas . . . ?"

As he talked he moved from one potted plant to the other, fingering them, pressing them fondly, almost caressing them.

He took from a pocket a few sheets of zigzag French paper, the kind of little tissues you use in rolling cigarettes.

"This plant," he explained, "will allow you to do both. After smoking this you will see a painting and you will hear it as well."

It dawned on me that he was rolling in that zigzag paper the "loco weed" referred to in "The Conquest of Mexico," the plant called marijuana in Mexico, ganja in Jamaica, anis abiba in other parts of the world, hashish in the Far East.

As he took a puff he said, "Look, be sure that nobody besides us knows what we are going to do. I will take you up to the storeroom. You will see paintings there I show to nobody else."

He glanced into the interior of the house, then nudged me in the direction of a side door. We went inside, up a stairs. I was a storeroom for his materials, his paints, canvases, frames. He crossed the room to where there were a couple of big pots of turpentine. He pulled out from under or near them a little can.

The lid opened easily.

I peered in. It contained some brown pulpy material that looked the colour of the bottom end of a cigarette holder.

"You can either chew it or smoke it," he said. "This is the same weed the Spanish found here in the fifteenth century. Cortés brought back gold and silver, but he forgot this."

"I will hear the painting?"

"You will hear the colour!"

The idea of having sounds translated into terms of paintings, and paintings translated into terms of music . . . a fascinating idea.

I smoked some of it, ate a little of it.

Diego was talking, observing me. I didn't hear much of what he was saying. I was absorbed, waiting for a reaction.

Suddenly I started to sweat. I could feel my extremities going numb, from the elbow down to the hand, and from the knee down to the foot. Felt a strange sense of touch, yet you wanted to touch things, and if you did there was a numb feeling.

Now I felt paralysed, yet capable of motion.

Over me came the sensation of being suspended in time. All sense of its passage was gone. Everything about me seemed frozen, taut, permanent.

I wasn't certain where we were going, whether among his paintings, or in his garden. Yet we were moving slowly, timelessly. His voice came to me hypnotically. It was getting dark—Mexico—where was I?

I could hear from the convent across the way a girls' choir singing in Latin. Strangely, I could distinguish the peculiar Latin litany. Beyond was the brilliant evening sky, the sun lowering like a great round diver. The pyramids pushed upward into the same red sky. I had the extraordinary feeling that I couldn't cope with this sensation.

Immobile, transfixed, still we were moving, thickly. Once at the studio doorway, looking within, there was a momentary vision: his wife now wore a violently coloured robe off the shoulder, and it swept ankle-length. There was a small red bow at the back of her neck around the fluent length of hair; and then the raven mane dipped downward like a black snake to the cleavage of her buttocks. I stared . . . all was exotic, heightened . . . and Rivera himself stayed close by talking talk that only dimly entered into me.

By now too I lost the sense of balance, which was remarkable for me.

From somewhere came a cry that dinner was ready.

Food! I shouted to the heavens, arms up, singing, imploring, I sip no sup and I crave no cup, while I cry for the love of a ladee!

> Rivera was amused at my disabled reactions; he talked on in a Mexicanized English, directing me into a showroom of pictures, his early works, intended, he said, for the Mexican people.
>
> "Here it is quiet," he suggested. "Listen to Mexico. Look at my pictures and listen to Mexico . . ."
>
> Whether it was autosuggestion or not, whether it was the suggestive power of a tremendous personality profoundly affecting a young man so much of his time, or whether it was the marihuana—as some will say it was—I heard these pictures singing: the simple Mexican themes, a woman on a mule moving through a field of cacti, the peasants at their labour, in rhythm: illumination and colour and sound in a symphony I could see, feel and hear—but can never translate into words.
>
> No question about it.
>
> Bizarre, I know . . . but I was there.

Flynn also gives a story about his opium smoking:

> If you smoke it a lot you get a dark brown callus behind your ear. He has it behind both ears. That means that he smokes on both elbows.
>
> She looked at me piercingly. "Would you like to smoke?"
>
> I was ruffled—but intrigued.
>
> "You never have?"
>
> "No."
>
> "If you like I'll show you."
>
> Did I dare do this? Was I stepping into something I knew nothing of? Of course I was. But the adventure of it, the thought of a new experience—this I could never resist. I never had.
>
> That night we won at fantan.
>
> After the game, we wound our way through the scent of incense. It appeared that this place was also given over to opium-smoking for private clients. Ting Ling seemed to know a lot about it.
>
> I expected to be led into some kind of dungeon—for I'd heard the term "opium den." On the contrary, we were guided by one of the operators to a semi-private room of reasonably ordinary appearance.
>
> I entered and was confronted with a dark blue haze and a curious odour. There were only two people here. Sure enough they were on their elbows. The blue haze seemed to hang over them.
>
> I sat on a soft mat. Ting Ling sat beside me.
>
> A man entered the room with an orange that was cut in half and a lamp which was half copper, half jade. He scooped out the pulp interior of the orange and bored four little portholes into it. I watched Ting Ling while this operation was being done. Her eyes were wider as she looked at the little lamp.
>
> A tiny flame was put in the empty half-orange skin.
>
> The man also had what looked like a tin of English tobacco.
>
> In Chinese Ting Ling had a long debate with him. I figured she was fixing the price.
>
> Quickly a round wooden pillow was put near me. "Lie on your elbow," she panted. "Lie down. Relax."
>
> Ting Ling arranged the pillow with a little impatient gesture, and I was made more or less comfortable.
>
> She herself sat cross-legged, that blue haze around her, like a goddess, enchanted, distant close, mysterious, all things.
>
> The attendant took out two instruments like crochet needles. He opened the tin box and removed a black treacly substance—opium in the raw.
>
> Ting Ling looked down at it carefully, nodded brightly. "Very good stuff. Very good."
>
> Sitting cross-legged, the attendant cooked this inside the orange and the flame. It bubbled. He mashed it skillfully, delicately, like an artisan.
>
> My eyes followed the work, fascinated.
>
> Here he produced a magnificent instrument. It looked like an early saxophone, but small at each end.
>
> Ting Ling took the freshly prepared pill from the attendant and put it in the end of the piccolo-like instrument, jamming it in.
>
> She inhaled and held.
>
> I counted. It was a long time.
>
> Very slowly she exhaled.
>
> She puffed very strongly, sibilantly inhaling. In a most truly graceful way she lay down beside me.
>
> Silence.
>
> She lay there staring into the ceiling—that lovely neck. beautiful face. Her figure writhed a little beside me on the mat.
>
> After a time she slowly turned to me on her left elbow. "Now, darling"—the first time she had ever called me that—your turn. You see what I do?"
>
> Surprisingly she lapsed into a pidgin English. "You do same. All same."
>
> I grabbed the instrument and drew on it. The taste was unlike any tobacco that I ever had but not unpleasant. Certainly it wasn't burning my throat in any way.
>
> The man prepared another little round black pill, stuck it on the end of the crochet needle and put it inside the orange. I tried to hold it and go through the same motions as Ting Ling had done.

She seemed to be looking at me with a faraway amusement. "Do you feel anything?" she asked.

"No." I didn't, except that I had a feeling I'd like to open the window.

"All right. Finish that one. Then lie down."

Together we lay side by side, both staring at the ceiling.

Suddenly that ceiling seemed to take on a new dimension. I felt Ting Ling's little hand on my right wrist. "How you feel?"

"Fine."

"You take a little bit more."

She said something in a soft tone to the fellow who prepared the smokes. He prepared another little pill.

The half-orange had grown bigger. Somehow, I don't know, but it seemed that it should be hanging from the ceiling like a Chinese lantern and my eyes were glued to it, fascinated.

I took the next *umchuck*, as Ting Ling told me it was pronounced in Macao.

Lying back, I began to feel a sense of panic. The orange in front of me was no longer an orange. It was a big old lantern, but it was now hilariously funny, because it was doing a dance and smiling at me.

Next thing my mind was clear as a crystal and I saw things as I have never seen them in sober perspective.

My life came before me.

It made sense.

There was this beauty beside me, looking into my eyes with what I believed was true tenderness, even passion.

I stroked her.

A lethargy came over me.

My body came out of my body. There I was on the floor, facing Ting Ling. It was extraordinary how my other body—I had two—hovered above me looking down. There was Flynn, four feet over my head, floating, held by invisible strands of I don't know what, a thing ethereal, bodyless, motionless, relaxed, amused by the whole façade and procession of his life.

Here was my love of my life by my side; so now we were three.

I whispered in Ting Ling's ear with what I can only suppose was the most stupid giggle. "Darling, darling, don't I look strange?"

She looked at me.

I said, "No no. Me, up there."

She looked up and a strange smile crossed her lips. She said, "Put your head back. Dream."

I did.

I don't know how long it was I led a completely dual life, the one above me watching everything I did.

I was quite in charge of my limbs. As a matter of fact I seemed to have the strength of four men, let alone two.

When I took Ting Ling to another room I had never known I was capable of such feats.

Today I'm told that the effect of opiates removes sexual desire in the man in inverse ratio to the female, who becomes more excited. Dr. Flynn can tell you that such is not the case.

I made love to Ting Ling in ways and manners that I would never believe myself capable of.

Next day I put it all down to a dream.

Flynn's final tale of drug debauchery concerns a period as a morphine addict, inspired, as so many before and since, by a reading of De Quincey. Though he claims to have been using opium, Syrettes are containers of liquid for injection and he may have been injecting morphine, or swallowing it.

I had just read Thomas De Quincey's *Confessions of an Opium Eater*. I was so impressed with it that I decided I must go through the same thing—subject myself to opium, write about it. I asked a friend if he could get me some opium. He said, "My plane carries a lot of that junk."

He came up with enough to dope half a studio.

I started to take it. Then I tried to write. At first I think I did pretty well. I didn't know my face was growing greyer and greyer by the day. Others noticed my change of complexion. The more I experimented—that's what I called it—the less I wrote. I began to wonder how De Quincey had done it. What I wrote made no sense at all. Maybe this was because I tried to write while taking the stuff. Others wrote afterwards. I didn't tell Freddie about this. I kept the supply of opium syrettes on a window-sill over the bathroom sink.

Each day I worked at the studio. Each evening home for a syrette of opium.

One night I came home, reached into my cache for the daily dose and found nothing. I scrabbled around frantically, wondering if I had, in some stupor, misplaced it.

Freddie opened the door. "What are you looking for?"

"Oh, nothing."

"You stupid son-of-a-bitch. Have you seen yourself lately?"

"What are you talking about?"

"If you want to know where that dope is I'll show you."

He led me into the study, where there was a big fire going in the fireplace. "There they are.

> Now, what are you going to make of that?"
>
> "You bastard. You are a guest in my house. Do you mean to say—"
>
> "Sure. I burned all of them!"
>
> I let fly. He caught one right on the nose. I knew just where to tab him. We rolled and rolled around my study. The furniture began to crack up. We almost fell into the fireplace.
>
> "You son-of-a-bitch." I said, "come on outside. I'm not going to soil my place with your blood."
>
> We went outside.
>
> There it was a little better. He would come and try to grab me and I would try to knock him down. If he had got his hands around me he would have finished me, but I was faster.
>
> Finally, we were both lying on the ground, mutually knocked out. He was panting. "I'm not going to get up again." he said.
>
> "Why should I be knocked down by you? If you are stupid enough to go on with this, nobody can stop you."
>
> Freddie snapped me out of it—the hard way, and I dropped the opium before it became a habit. I withdrew in the next few days. I did have something to write about: withdrawal symptoms. These are horrible, and worth writing about. You feel that every single nerve in your body is popping out. There is nothing very new or scientific in pointing that out.
>
> Subsequently I have taken a narcotic now and then, but only on a doctor's advice, administration or prescription.
>
> The only real thing that came of it was my realisation of what a good friend Freddie really was.

Knowledge of the stars' dalliance with drugs had been leaking out and bluenoses and muckrakers were having a field day. A few days before Mitchum's 1948 bust columnist and radio commentator Jimmy Tarantino blustered in a column in *Hollywood Life* entitled "Facts on 'Dreams, Inc.' ":

> The die is cast and a new background of the satanic Hollywood motion picture scene rises to the front. The new prospect is one of a regenerated business cleansed of wickedness as well as the financial and moral structures to which it is now kin.
>
> Jimmy Fidler, fearless as ever, sounded the radio keynote call to arms last Sunday nite against the dope evil in Hollywood studios and all of its attendant degradations. This famous Sunday nite commentator used logic and yet he revealed a sense of impending danger, of alarm and warning to the American public and Federal agencies. It must be stated now, Fidler and myself when speaking of Federal assistance regarding the studio situation do not wish to imply that the F.B.I. directly had any hand in any deal consummated to date. Again do not misunderstand me, the F.B.I. is always interested in the welfare and security of the nation and its citizens.
>
> It must be remembered they often run hand in hand with various Federal agencies that lead in one direction although their theme of investigation is different.
>
> Over twenty million listeners heard Fidler's brave denunciation of the sinful conduct of certain picture executives and certain stars.
>
> A Hollywood tea party loaded with new names and members of "Dreams, Inc.," is now well under way. Oddly enough, most of the citizens here including hundreds of executives, movie stars and entertainers who respect their profession at last are publicly airing the fact that they cannot stand the foul depths to which others have fallen. They are rebelling in a manner never before witnessed in the history of our so-called Hollywood . . .
>
> If certain stars like Miss G., Mr. J. or Mr. R., who often has been identified in dream parties with Miss G., wish to continue as users, let them get out of the movie business. Or let's put them out. The same goes for Mr. F., whom I mentioned last week, who is an executive at the studio long associated with Miss G. and Mr. R.
>
> IS MISS G. ANOTHER HELEN LEE WORTHING? A VERY UNPLEASANT AFFAIR WAS REVEALED THURSDAY AFTERNOON, WITH THE PASSING OF A FORMER BRILLIANT STAGE AND SCREEN BEAUTY, HELEN LEE WORTHING. MISS WORTHING, AT 17 WAS ALSO A WORLD FAMOUS BEAUTY WITH A FORTUNE AND JEWELS GALORE, JUST AS MISS G. IS RATED TODAY. MISS WORTHING BEGAN HER DOWNWARD TREK TO HEARTBREAK, MISERY AND NOW DEATH, AFTER BECOMING A DOPE ADDICT. IN FACT SHE HAS A NARCOTIC ARREST RECORD. DOPE KILLED HER AND IF MISS G'S STUDIO DOESN'T DEMAND A CURE, IT WILL ALSO KILL THE G. GIRL AND OTHER ADDICTS. CLEANUP OF DOPE IN STUDIOS, WE ARE MORE THAN CONVINCED, IS LONG OVERDUE . . .
>
> Once again, is it possible that a studio can have a star in which they have invested at least fourteen million dollars at the present moment (by their own admission) and not notice loss of color, loss of weight, and worse yet an increased facial pallor? To say nothing of obvious neurosis and increased temperament . . .
>
> Our other executive, Mr. M. who is quite a politician on the side, almost had a case of mayhem lodged against him. He thought biting the part of a girls breast was the privilege of a big shot. How far he might have gone that nite, under the influence of narcotics, and not just li-

> quor, God only knows. But let me tell you what happened to the girl. In order to ease the pain caused by Mr. M. while in his hungry mood, the girl had to legitimately take dope or possibly go out of her mind. Now here is what happened to the girl, after taking dope for a short period. She liked it. She ended up a confirmed dope addict, a derelict, and a two dollar prostitute who has since been arrested many times. Before that particular evening, she had a pretty big name in motion pictures. You may remember her as Miss N.

Miss G. was undoubtedly Judy Garland, Miss N. was Mary Nolan, to be mentioned later, and Mr. M. was probably Louis B. Mayer. Garland was one of many who got on the "bolts and jolts" kick early in her career, with one of the newly introduced amphetamines to get her up and keep her working for long periods and then some barbiturates to allow her to achieve sleep. In 1964 she told *McCall's* readers about the making of *Babes in Arms* with Mickey Rooney in 1939: "They'd give us pep pills to keep us on our feet long after we were exhausted. Then they'd take us to the studio hospital and knock us cold with sleeping pills. . . . Then after four hours, they'd wake us up and give us the pep pills again, so we could work another 72 hours in a row."

Diana Barrymore was another actress who got started on the ups and downs roller coaster and like Garland continued on it for decades. In her book *Too Much, Too Soon* Barrymore tells how she and her husband used pills: "When the wakefulness was too much to bear, we took pills to sleep, and when we woke, we took pills to stay awake. . . . I put myself to sleep with bluejackets and yellowjackets and every kind of sleeping pill I could persuade doctors to give me. To ensure my supply I went from doctor to doctor. I woke myself with benzedrine, took a morning drink . . . I lay in a nether world of alcohol and nembutal . . . I was taking 5 or 6 seconals at a time. . . The next day I was forced to swallow 2 or 3 Dexedrine tablets to keep from stumbling dazedly about my hotel room." In 1955, she swallowed twenty-seven blues and yellows in a suicide try that closely followed Susan Hayward's. Some time later Barrymore had convulsions as a result of barbiturate withdrawal.

These cases were shocking for their time, but honesty would force anyone to admit that many people were using dope and that only a few of these people happened to be movie stars. The stars, however, are always in the spotlight and everything they do is magnified by the scandalmongers and other parasites. Many people envy their freedom and wealth and are only too happy for an excuse to speak ill of stars. The United States was also reaching the high point of anti-Communist paranoia. Many conservatives and their lunatic-fringe toadies seized the opportunity to combine the new crusades against dope and Communists with the old standby of perverted sexuality into a massive assault on Tinsel Town morals. There were some suggestions that a purge comparable to that occurring in the 1920s was in order. Once again, Jimmy Tarantino's comments in *Hollywood Life* in November 1948 will illustrate.

> You may be saying or even asking a friend why don't they do something? You may also be wondering who headed the committee that finally refused to protect the industry from further disgrace? I would suggest at this point that you ask those questions of Dore Schary, production head of M.G.M. I may give you other names whom you may contact in the future. However, Schary and another so-called big shot have been in the know of what's going on. At one time Schary had the gall to publicly announce that no considerable use of narcotics exists in the motion picture industry. This so-called brilliant executive also stated such charges are "shocking, capricious and untrue," end of quote. For Mr. Schary to make that statement right after the Bob Mitchum-Lila Leeds arrest means two things. Either he is protecting dope selling within studio walls or else he is playing a big shot blabber mouth role about a situation much more serious than making budgets on a motion picture.
>
> Schary several days ago made a statement that came back to this reporter which in effect meant that the Federal Narcotic Bureau and this reporter were talking out of our hats. Picture such a responsible person in the industry blabbing off in that manner. Then again it does remind me of the old saying that many brilliant men and women out of work in town should be replacing so called current big-shots.
>
> Schary has had a rather unique career which we will delve into at a later period. In fact, right now we will even skip over his position as the eleventh man of the famous ten, who found a way out during the eleventh hour. Schary and other executives are to be condemned for more than the serious charges that I have been laying at their door for several months. Let's get away from Narcotics and the Sex Perverts for a paragraph and I will tell you what I mean.
>
> In recent months a man named Myron Fagan has been making public lectures as to the large amount of Reds in the industry and has

named about one hundred and his reasons. Dore Schary is one of the important names that Myron Fagan accuses publicly and has printed literature that they are Reds. Just last week the Fagan group published a book that now can be bought for One Dollar called "Moscow Over Hollywood" that is a serious denunciation of the persons named. Now I don't know how right or wrong Fagan is. In fact I honestly would like to believe his charges are without any foundation. But what does Dore Schary and the other hundred accused do to challenge these Fagan statements? Nothing! . . .

It has now reached the point where the executives are in reality the laughing stock of Hollywood. They make statements to deny dope exists and what happens? Bob Mitchum, Lila Leeds and companions are arrested by local and Federal Narcotic Agents. While they keep denying these facts another actress, Helen Lee Worthing, dies as a direct result of being a dope fiend. The Narcotic Bureau announces there will be more arrests and they pay no attention to it. So what happens! Huntz Hall, one of the original Dead End Kids, gets arrested as a peddler of Dope in a surprise move on the actor while he was digging up four cans of Marijuana in the back yard of his home. Then three days later in the face of all this disgrace throughout the nation, former actress Mary Nolan died mysteriously. Miss Nolan, my friends, did not die in any mystery as far as the Narcotic Bureau is concerned. She was a confirmed Dope Addict and has been arrested as such many times in late years. Nolan's record is a long one in the Narcotic Bureau. This poor girl was once a great trouper and a wonderful person. Her downfall began at the hands of an M.G.M. executive and the Dope route. Others have died in the past from Dope and others will die in the future and still the important numbskulls who head the movie industry do nothing . . .

In the past, I have told you of Dope Addicts and serious Sex Perverts. I have told you about Miss G. who may die before the ripe and beautiful age of forty-two as did Mary Nolan. I have told you of Mr. F. at her same studio who is not an actor except behind closed walls. I have told you of Mr. M. and Mr. R. and Mr. B., all of the same studio. My warnings in initial form have included Mr. J., a horrible example of a man who is held up as a bobby sox idol. Mr. J. belongs in San Quentin only for his disrespect along the sex line that he has for children. I know two detectives who spend most of their time trying to corner the Red face fool. Also have you heard of Mr. F., Miss D. and Mr. L., the blighty boy at a very large Valley studio and their escapades? While talking of Valley I would like to advise, at this point, Messrs. Harry and Jack Warner as to amount of damage Gerald L. K. Smith and Myron Fagan are doing to their names. I will have more to say to Warner Bros. in my next column. The R.K.O. studio also has a few personalities who "fly away" and are members of "Dreams, Inc." The three I speak of at R.K.O. really "flip their wings." They refer to their smoking pleasures as "REAL FINE AND MELLOW." The poor kids always think they are on a slow boat to China. How high is the moon? How high can you get? About Paramount well, they get some pretty hot flashes from R.K.O. and M.G.M. to say nothing of Warner Bros. More about Paramount in the future.

Here is in part what the editor of The Tidings Newspaper has to say about the Dope and bad morals of Hollywood Movie Personnel. Before we quote them may I please remind you the Tidings paper is one of the most powerful circulated publications in the Catholic Church. The Motion Picture editor, William H. Mooring, is a brilliant person. Here are quotations from Tidings, "It is up to the leaders of the motion picture industry to tackle the dope situation which is merely one lurid manifestation of moral and social ill-health among Hollywood's highly paid personnel.

Excessive drinking, crooked gambling and open resorting are part of the same ugly pattern. Dope addiction, for the moment, presents the most startling color, that is all. . . .

We could never understand how any person calling himself a Catholic, could publish the cheap, meretricious twaddle which was published by a Catholic filmwriter on the 'love affair' of Rita Hayworth and her Indian prince.

The Catholic Church has a name for such things. Its doesn't beat around the bush. It doesn't call it a 'love affair.' Its language is direct and to the point. And it is not only the language of the Catholic Church, it is the language of God, Himself, and it is language addressed to the whole world through the Jewish people," end of quote from Tidings paper.

There, my readers, is a solemn but serious rundown from an opinion of a powerfully clean mind, The Tidings paper, just like this reporter, warns and advises the movie industry. In most cases, we get insulted with sneak punches. You know, the Louella Parsons type.

While on the subject of Louella Parsons, who in my opinion is Hollywood's No. 1 Pretender of the Truth, her associates and members of the William R. Hearst Syndicate may just as well know, I'm well aware of several of their cowardly, foul accusations and attempts to smear me. Just don't get caught, is all I can say for now. Mr. Hearst, better known as "Willie The Great Lover," from San Simeon, Calif., and his Mistress Marion Davies, who has been a prisoner of Love for many years, along with America's No. 1 Most Disgraceful columnist, Westbrook Pegler, have all spearheaded a smear campaign against me. . . .

For certain, DOPE addicts, sex perverts and other unnecessary nuisances will soon be faced with startling revelations being prepared against them. This is no game of cowboys and Indians. This game is played for "keeps." Responsible studio big-wigs don't seem to care if Hollywood becomes a heavy "grey" zone of crime through narcotics, etc., etc. But fortunately, that is why federal law enforcement agencies were born . . . born to handle even those who believe they are invincible.

It is pretty well established that a few politicians, possibly more than one well-known columnist, and it is almost definite that certain studio officials are either protecting or running interference for dope addicts, dypsomaniacs, notorious sexual perverts and about a dozen or more dishonest Hollywood doctors. Studio heads have put financial gain far ahead in importance than the future of studio personnel and the industry.

They almost rate as money bloodsuckers. They have done practically nothing to curb narcotics from being used loosely, right within studio walls, by movie personnel.

Only because of the Mitchum-Lila Leeds-Huntz Hall and the many dope ring arrests, etc., has the use of narcotics been reduced about 50 per cent in Hollywood. Even many peddlers are temporarily working at other positions, and I might add, the price of dope around town has almost doubled.

A great job has been done so far in cleaning up much of the use of dope in Hollywood. However, and it is ironic, that records prove that most of the stars, producers, doctors and other lesser lights, mostly responsible for the dope condition, are still at large. Local and Federal Narcotics Agencies are well aware of this existing condition. It has become slightly more difficult for Narcotics men to make arrests. That conclusion is simply due to the fact that after all these arrests and publicity, most addicts that we speak of are very much on guard. They don't take chances in automobiles, public rest rooms, and front room parlors. Even the marijuana parties that were once held at the rate of about 20 a week in Hollywood, have diminished to a sneaky here and there "affair." The public owes a deep debt of gratitude to local and Federal Narcotics Agencies, to say nothing of a few other law enforcement agencies. They are winning an important spotlighted battle and will still earn further victories. The clean up is not over. All the punishment has not yet been dealt. Bigwigs among studio officials have not been thoroughly embarrassed and punished as yet. Serious offenders among stars, producers and doctors, are still to face a final judgment. . . .

You've heard of cycles in the world, like the cycles of war, the cycles of the birth of twins, haven't you? Hollywood is now in a cycle. In 1921 Hollywood saw the famous case of Roscoe "Fatty" Arbuckle, involving the death of a lady named Virginia Rappe, after an orgy affair. That rocked the nation. You recall the unsolved murder involving the film names of Charlie Chaplin, Marion Davies, William Randolph Hearst, which took place on or near a yacht. That also took place in that era. In 1922 the mysterious death of Director William Desmond Taylor took place. It is still unsolved. About that same year via the dope addict route a famous idol named Wallace Reid, died, and of course, a score of lesser scandals were revealed.

Dark orgies, alcoholics and dope addicts were just as common in Hollywood as a sinus condition. Young boys and girls were being misled around the nation because of it all. Hollywood and L.A. during that period witnessed a record breaking flock of prostitutes and their gentlemen friends who arrived for non-movie purposes. Wild gin parties with nude young starlets were just as common as hot dog stands. It involved everybody, executives, producers, directors, actors, actresses, writers, etc. It was an extravagance of mind and physical exposure that was a throwback almost to the Roman days. Money meant nothing and women less during these orgies. Hollywood's morals hit a terrific low. Oddly enough, or just as a reminder, it took quite a number of years before the public was aroused, because it did not have the present day press and radio setup and outlets. So they were in a world practically by themselves.

Then something happened. Ministers, Priests, Rabbis, Club Women and Men, and Reformers got together and organized against this vicious cycle. Which was planting evil roots into the minds and bodies of Mr. and Mrs. America. They condemned the industry. Resolutions attacking Hollywood's sinful life were passed by the leading churches and organizations. Between 1921 and 1924 nearly 130 censorship bills were introduced in about 40 states. many of them passed, most of them are still in existence. Something had to be done, so the heads of the industry of that era got together and decided on a plan.

Something that would keep them in control. The mounting pressure on the executives and producers finally resulted in 1922 in the organization of the Motion Picture Producers and Distributors of America censorship office. Will Hays, a Republican politician, and a good one, was made president of this censorship office, which has since become widely known as the "Hays Office." He received $150,000 a year, a lot of office space and plenty of personnel to aid him in his clean-up.

Such tirades had their effect. Everyone was very cool for the next few years and there was the disgraceful parade of cinematic notables before the House Un-American Activities Committee. Curiously, though Mitchum, Leeds, Huntz Hall, and others were busted in 1948 and that big drive against Hollywood dopers began, this was the year that Hollywood released its first drug-smuggling melodramas in over a decade. The plots of such government-approved efforts as *Slattery's Hurricane* and *To the Ends of the Earth* have been detailed in other chapters. The dope and sex crusades soon fizzled out, but the anti-Communist forces continued to raise a stink well into the 1960s.

The next big drug scandal occurred in April 1955 when *Dracula* star Bela Lugosi entered the Los Angeles General Hospital seeking a cure for his drug addiction. Though he stated that his addiction was of twenty years' duration, Lugosi's biographer Arthur Lennig and his wife Lillian believe that the habit did not begin until the late 1940s. Lugosi probably began using morphine in about 1948 and he brought back a stock of the new drug methadone from England in 1951. Methadone had been developed by the Germans during World War II as a substitute for morphine. Lugosi may have been America's first methadone addict. He seems to have been in the habit of injecting methadone plus two milliliters of demerol and also taking barbiturates for sleep. He seems to have decreased his use somewhat by 1953, but his fading career and poor health led him to resume heavy use, and by the time he committed himself in 1955 he could hardly find a suitable place on his legs for the injections.

Lugosi went through a typical withdrawal that he later discussed. "I cannot describe the tortures I underwent. My body grew hot, then cold. I tried to eat the bed sheets, my pajamas. My heart beat madly—then it seemed to stop. Every joint in my body ached. . . . I used to take five or six needles a day. And when I took the cure they took it all away from me. . . . It was horrible, horrible." Three months later he was released as cured and he described it as "the greatest thing that ever happened to me." Lugosi returned to making pictures again, but his happiness was short-lived. He died within a year.

During the next decade, only a few stars made dope headlines: Bobby Driscoll, best remembered as the cabin boy playing opposite Robert Newton in *Treasure Island* (1950), overdosed on methedrine, and "Our Gang" member Carl "Alfalfa" Switzer was murdered over a supposed drug deal. But, alcohol and barbiturates continued to take their toll with Marilyn Monroe going this route in 1962 and Alan Ladd in 1964. Cary Grant made news with his mid-1950s LSD trips. He told columnist Sheilah Graham, "It's the only way to find the real truth—you get a new and wonderful conception of nature. You see everything so clearly—it's a marvelous experience." He later enlarged on the mysteries of lysergic acid to a London newspaper, but when a Hollywood columnist repeated it he threatened to sue. Dyan Cannon later cited Grant's LSD sessions at their divorce trial.

Peter Fonda was one of the few others to discourse on LSD. By the late 1960s he had had eleven acid trips and described the first:

> I can only equate it with four years with a good psychiatrist if it could all be done in one session. You see it all at once. You know what it's all about. I witnessed death—I felt and believed I was dying. I experienced panic—this thing called ego death. I burst through the balloon—I was on the other side. It was a helluva trip. . . Part of my gig as an actor is to be able to speak out. When I came back from the trip, in choosing myself, I chose what I was going to be. I chose the personality I wanted, I gave birth to myself. I became my father and my mother. I became a living, breathing organism. I am part of the universe.

Fonda was also arrested for marijuana possession, but he seems to have profited from his drug experiences—he made a fortune from the youth-oriented drug films *Wild Angels*, *The Trip*, and *Easy Rider*. After his trial Fonda commented, "The laws against cannabis I find humorous—just like the official attitude on illegitimate babies."

During the 1970s, arrests of the famous and wealthy for drugs had become so commonplace that they hardly raise an eyebrow. Ryan O'Neal and Linda McCartney for marijuana possession, Louise Lasser and Greg Allman for cocaine possession, and little Timmy Rettig of the "Lassie" series has grown up enough to face five years in prison for cocaine smuggling. But Hollywood's appetite for dope is no greater than any other segment of the population—at the worst, movie stars merely consume better quality stuff. It no longer seems possible to argue that the stars or their films are more corrupt or corrupting than other people or other media. They only reflect their times, and though this deserves no special praise, neither does it merit special blame.

12 The Trip: Hollywood Hallucinations

Maiden Voyages

Patrons attending the opening of producer-director William Castle's new film *The Tingler* in 1959 were treated to another in his series of gimmicks (which included 3-D sequences and illuminated skeletons floating over the audience) when they received vibrations at appropriate points in the action. Tingle they might, for they were seeing the first LSD movie. Vincent Price stars in his usual mad scientist role—this time he is trying to capture a tingler, a creature formed of nervous energy on the spine of frightened people and which can only be repulsed by screams. He theorizes that if he frightened a mute person the tingler would remain and could be captured. For this purpose he tests a solution—"not a drug, it's an acid"—by injecting himself with 100 micromilligrams (an obvious mistake for micrograms). He has blurring of vision—"like having nightmares when wide awake," and orientation problems—"The room is tilting from side to side." He struggles for control and records his trip. "Emotionally I begin to feel somewhat apprehensive. This is normal, however. The room is closing in on me. I can't make it stop. The walls—the walls—the walls . . ." Price bumps into a skeleton and freaks out completely, but, of course, he recovers. He locates an appropriate deaf-mute and injects her with acid after arranging some lovely scares. In a color sequence the faucets run red—probably the first color trip sequence on film. He succeeds in isolating the tingler—a crustacean creature resembling a eurypterid, but it kills him and crawls across the screen after the audience. LSD is never specifically mentioned and few people have realized that this was its first commercial film role.

The only previous visual hallucinogen preparation available to the American public seems to have been a half-hour television show from 1956 entitled "Lysergic Acid." It was one of the Confidential Telepictures series that included programs on pyromania, suicide, narcotics, and horror comic books. Price's only other tangle with hallucinogens was also on television in an early 1970s episode of "Get Smart" in which Price portrays a mad doctor who wants to send all of official Washington on a trip by poisoning the water supply.

Hallucinogens were abandoned to the underground filmmakers for the next half-dozen years, although the television series "One Step Beyond" featured one program (in about 1963) in which host John Newland journeyed to Mexico to film the mushroom ceremony (presumably as a consequence of R. Gordon Wasson's *Life* magazine artilcle). Newland ate some mushrooms

Now they're cowering in fear, but shortly they'll be eating mushrooms and laughing. From the precocious Japanese film *Attack of the Mushroom People* (1963).

Vincent Price uses blow torches on animals and LSD on humans to create monsters in their nervous systems in the first LSD movie *The Tingler* (1959).

at the home of Viktor Reko, author of *Magische Gifte* (1949)—one of the earlier books on psychedelic plants, and there is a charming scene in which Newland chats with Reko about the colors and patterns he sees while viewing a strobe light.

Mushrooms were also the focus of the 1963 Japanese film *Matango*, picked up by those masters of exploitation films, American International, and distributed as *Attack of the Mushroom People*. A yachting party is cast ashore on an island where fungus and giant mushrooms abound. They find records on an abandoned ship indicating mushroom toxins and there are hints of radiation experiments. Hunger forces the party to eat mushrooms, which are easy to find when it begins raining and the island is covered with six-foot fungi. After a few comments like, "I read in a book a long time ago that Mexicans used them to enhance their perception," and "Japanese legends tell of happy mushrooms that put people in touch with the infinite," they begin laughing, seeing lights and visions (rather poor effects, but a peg better than *The Tingler*) and acting very spaced out. Unable to stop eating, they gradually turn into giant laughing mushrooms with hundreds of little fungi growing all over them—the fate of all their predecessors. One man refuses to eat and eventually returns to Tokyo where his story results in his being committed to a hospital as insane. Looking out over the bustling city he repents. "If I really loved her I should have eaten the mushrooms and stayed with her—the island was no worse than this." Not a four-star movie, but certainly way ahead of its time.

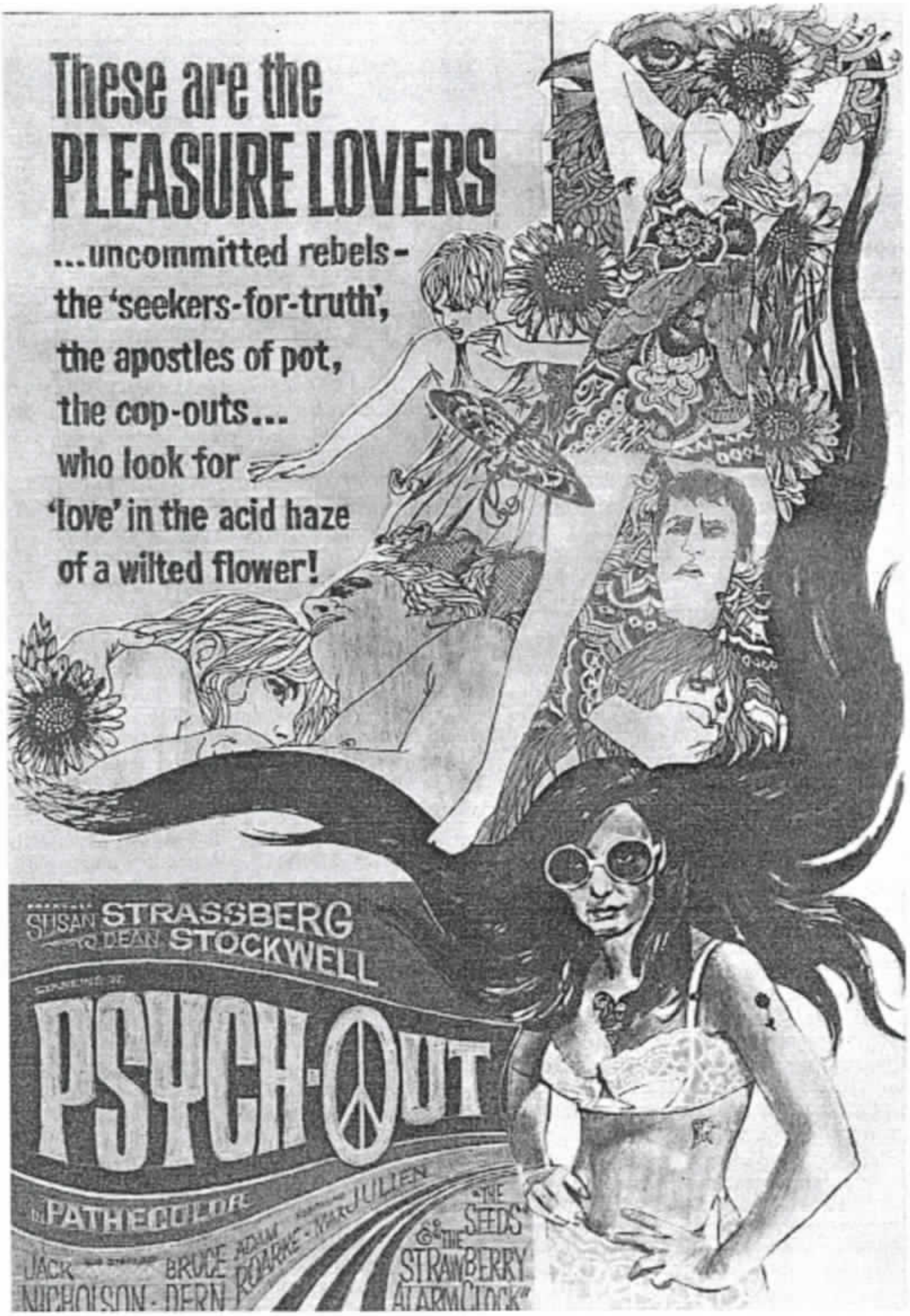
A number of films appeared in the next few years that, though not mentioning any drug by name, seem to have been done by people who had some knowledge of drugs and hippies as these elements are incorporated in their plots. *Teenage Zombies* (1960) involves a plot to drop zombie pellets into America's water supply, and *Again* (1966) is a Spanish-Italian effort about a drug which, when combined with music, induces loss of self-control and suicide. *One Spy Too Many* (1966), the third of the "Man from UNCLE" films, featured a "mindbending will gas" (BE-30) stolen from the U.S. Army Biological Warfare Division. Someone seems to have heard of the army's experiments with acid. In the 1966 Italian-French-German flick *Secret Agent Superdragon* we find a CIA agent investigating the strange behavior of college students in Fremont, Michigan. They are being drugged into robots with Syncron 2 (in their gum and candy) by the Black Wolves, an international group plotting the overthrow of the United States. More recently, the Spanish *Liberxina 90* (1971) featured a chemical controlled by anarchist groups that wipes the mind clean of all establishment conditioning. This is reminiscent of the 1937 British film *Underneath the Arches*, in which revolutionaries try to seize a "peace gas."

It was inevitable that a juicy plum like psychedelic drugs would soon be picked by exploitation filmmakers, and Albert Zugsmith (who produced the pot-leads-to-heroin film *High School Confidential*) scooped the field with *Movie Star, American Style; or, LSD, I Hate You* (1966). Much of the picture is an in-joke for Hollywood devotees with Paula Lane starring as a Marilyn Monroe type called Honey Bunny. Recovering from her latest suicide attempt, Honey is sent to a rest home where Dr. Horatio treats his patients with LSD. Heavy thoughts emerge from their psyches but the rest home's bizarre atmosphere renders cures unlikely. Zugsmith depicts the drug trip with a color sequence (a gimmick popular since the early silent films) that is probably the first tolerable attempt in above-ground films, and is in any case considerably superior to the trip color sequence in the other 1966 acid film *Hallucination Generation*. The latter film stars George Montgomery as an ex-college professor now heading an LSD and marijuana colony on Ibiza off the coast of Spain. When one boy's mother cuts off his allowance, George suggests that he turn to robbery, an idea he resists until George doses him with LSD. Of course, the robbery ends in murder with one participant retreating to drugs and the other to a monastery.

It looks like a scene from a Bergman film, but it's Peter Fonda having a bad moment on LSD from *The Trip* (1967). Despite its flaws, it is a reasonably successful attempt to depict the LSD experience.

Another film that premiered in 1966, Conrad Rooks's *Chappaqua*, is several levels of consciousness above the preceding two efforts and can reasonably be regarded as the first feature-length classic of the psychedelic cinema. It was financed, written, directed, and starred in by millionaire ex-junkie Conrad Rooks. Its plot is nothing other than the story of Rooks's sleep cure for heroin addiction in a Paris clinic and the bulk of the film is composed of an intricate series of flashbacks, dreams, and hallucinations employing nearly every trick effect available. It is the most successful attempt to show the pains, fantasies, fears, euphoria, torture, and hallucinations of withdrawal, on the one hand, and of psychedelic voyaging on the other.

Additional features assuring instant classic status for this film are the beautiful sound track by Ravi Shankar and others and the bit parts by Allen Ginsberg (as Messiah), Ravi Shankar (as Sun God), blind musician Moonddog (as the Prophet), Swami Satchidananda (as Guru), jazzman Ornette Coleman (as Peyote Eater), the Fugs (as the Fugs), and William Burroughs (as a sinister pusher named Opium Jones). Veteran French ac-


These are the
PLEASURE LOVERS
...uncommitted rebels -
the 'seekers-for-truth',
the apostles of pot,
the cop-outs...
who look for
'love' in the acid haze
of a wilted flower!
SUSAN STRASSBERG
DEAN STOCKWELL
PSYCH-OUT
PATHECOLOR
JACK NICHOLSON
BRUCE DERN
ADAM ROARKE
MAX JULIEN
THE SEEDS
THE STRAWBERRY ALARM CLOCK

Advertising copy for *Psych-Out* (1968). A reasonably honest attempt to portray the developing acid culture, it is now of interest mainly for the appearance of Jack Nicholson as a drug-using hippie musician.

Conrad Rooks' in *Chappaqua* (1967), a remarkable psychedelic view of life. Though it ranks as one of the most impressive cinematic expressions of the psychedelic era, it is rarely seen.

tor Jean-Louis Barrault who starred in *The Children of Paradise* some twenty years earlier plays Rooks's doctor. Nevertheless, those without psychedelic experience may find the film mostly "art and artifice" and "camera tricks" (Judith Crist). It must be admitted that it does have some terribly obvious symbolism (a booted heel crushing sugar cubes that spell LSD) and there is sometimes the feeling of watching a monolithic home movie.

In 1967, Roger Corman and American International, who usually collaborated on second-rate Poe adaptations, "biker" films, or crime "mellers" (e.g., *Cry Baby Killer*, 1958), churned out *The Trip* starring Peter Fonda and with a screenplay by Jack Nicholson. A director of television commercials, Peter is about to crack under the stresses of life so he decides he ought to take acid. At first everything is beautiful and serene, and then sexual matters and flashes from old Bergman and Fellini movies (e.g., hooded horsemen, a mock trial while riding a merry-go-round) send him on a bad trip. Fonda assumes mankind's sins, attends his own funeral, and wanders away in a daze until friendly pusher Max (Dennis Hopper) sends him over to Salli Sachse's pad, where he calms down amid psychedelically lit breasts. Peter feels reborn but AI could not resist shattering the final frame to suggest that tragedy lay ahead, even though they began the film with a warning about the effects of LSD, and in spite of the fact that Corman dropped acid to prepare for the film and had a good trip. The treatment of the LSD experience was surprisingly good and the visuals were imaginative, with one lovely dream sequence of Dennis Hopper as a high priest, but the straight critics were understandably unimpressed. "And I would warn you that all you are likely to take away from the picture is a painful case of eye strain and perhaps a detached retina" (Bosley Crowther); ". . . a totally incoherent movie with erratic, repetitious and fake-arty effects that simply nauseate, both intellectually and physically" (Judith Crist). Some critics will never accept the fact that life has no plot and often no coherence.

In contrast, *The Love Ins* (1967) had plenty of plot but its feeble script and poor casting doomed it from the start. Susan Oliver and James MacArthur just do not make it as college students and the Hashbury hippies look like Hollywood plastic. Richard Todd plays a Timothy Leary type who resigns his college position over a question of academic freedom, advocates LSD for religious meditation on the "Joe Pyne Show," and becomes a hero in San Francisco's Haight-Ashbury district. He soon becomes nasty (he tells Oliver to get an abortion rather than ruin his image) and corrupt (he charges $5 for admission to his happenings), but is quickly martyred when turncoat MacArthur kills him for stealing his girl. Although there is a very nice psychedelic ballet version of *Alice in Wonderland* (Oliver is hallucinating this on acid while doing a public striptease), there is also a hippie suicide under LSD and the whole thing just is not convincing (probably for the same reasons that many "dope operas" fail—they are made by people on the other end of the generation gap, out for a quick buck).

Another 1967 production by Sam Katzman, this time for American International, was *Riot on*

Getting down with dope in a Chinese tobacco pipe during *The Trip* (1967).

Richard Todd as Timothy Leary type in *The Love Ins* (1967). He espouses peace, love, and dope, but charges five dollars for his happenings and pressures his mistress to get an abortion so she won't ruin his image.

George Montgomery presides over his colony of dope freaks on Ibiza in *Hallucination Generation* (1966). When not busy drawing psychedelic doodles, he doses followers with acid and inspires them to commit crimes.

Sunset Strip. This exploitation of the mid 1960s Strip riots features Aldo Ray as a cop whose daughter (Mimsy Farmer) smokes grass and is slipped acid and molested by some hippies in the course of a party. Ray has seen it all before, but not with *his* daughter so he beats up the hippies and starts a riot. The sound track was provided by some of the really heavy bands—the Standells, the Chocolate Watch Band, and the Enemies (or was that Enemas?). Need we say more?

LSD was in for a hard time as Hollywood simply added drugs to its sex and violence routines, and American International, knowing it was on to a good thing, produced *Psych-Out* and *Wild in the Streets* in 1968. In the former film Susan Strasberg (remember her as Eva Lovelace in *Stage Struck*, 1958?) is looking for her brother (the Seeker) in Haight-Ashbury. Her last letter from him said only "God is alive and well in a sugar cube, brother." She runs into Stoney (Jack Nicholson) and Dave (Dean Stockwell) who are acid-eating rock musicians. Stoney remarks on the drums—"They don't sound so good without acid." They wander around looking for the Seeker while dropping acid and smoking grass to a rather feeble rock background by the Storybook and the Strawberry Alarm Clock ("Who cares what games we choose, little to win but nothing to lose"). When Stoney has to quiet a friend who is freaking out Susan asks why he takes that stuff, and he replies that "a man has got to search out for himself to get any rewards from life" and then invokes Nietzsche. Poor peace-loving Nietzsche—first he gets blamed for the Nazis, then for acid. Lots of hip philosophy along the way—"All the games have to go, man, 'cause it's all one big plastic hassle," and "You're righteous Stoney, but you're not very hip" (both by Dave to Stoney when he makes a fuss about Dave's making a pass at his girl friend. A straight lady remarks to her friends regarding a minister, "How can he stand these people and the way they dress?"—then a close up of a stained-glass window with long-haired and bearded Jesus. Dean and Susan take some of the powerful drug STP and he philosophizes some more ("Reality is a deadly bore") while she wanders away. Stoney arrives enraged. "You sick crazy bastard. You understand that she does not know that drug" and they run after her. Meanwhile, her brother, pursued by some straight toughs, has barricaded himself in a house and sets fire to it. Pursuing Susan to the accompaniment of eerie psychedelic sights and sounds, they find her just in time for Dave to push her out of the path of a car and die in the process. Dave: "I hope this trip is a good one." He dies and Stoney and Susan embrace. If you are wondering about some gaps in the plot—like why the Seeker is left in the burning house—you'll have to try persuade AI to show you the thirteen minutes they chopped out of the final release prints. On the whole, the film is tolerable, considering AI's standards and those of producer Dick Clark, who has turned out some really awful films.

In contrast to almost all their other efforts, AI went to a lot of trouble to try to make *Wild in the Streets* (1968) into a good film. The plot is simple—teenagers get the vote and take over the country with the help of LSD. It all begins when Max (Christopher Jones) blows up the family car and leaves home with the $800 he made selling LSD to teenagers. Seven years later the twenty-two-year-old Max, now the world's top rock star, lives in palatial splendor with his girl friend Sally (Diane Varsi). He appears at a rally for a young California congressman, but double-crosses him by asking for the voting age to be lowered to fourteen. Within a month eighteen states have given teenagers the vote, and then Max gets Sally elected to Congress. After dosing the legislators with LSD, they get a bill passed that eliminates age requirements for office holders and Max proceeds to win the presidency by a landslide. His first act is to send everyone over thirty-five to retirement camps where they are kept on a diet of LSD. But the revolution is not over. When Max mashes a crayfish belonging to some seven-year-olds, they vow to "put everyone over ten out of business." Although the film was reasonably well done, with good casting (except for the usual Hollywood blunder of making most of the hippies too old), a semidocumentary style, and guest appearances by Walter Winchell, Dick Clark, and Melvin Belli, one would think that its patently silly nature would have led the critics to pan it. But it seems to have made just the right appeal to some fears of the middle-class middle aged. "By far the best American film of the year so far . . . a very clear logic about where things lead, . . . brutally witty and intelligent film" (Renata Adler), ". . . one of the most provocative and interesting movies to come out of the Hollywood factories in a long time . . . the finest horror movie to come our way in a long while" (Judith Crist). Some of the film's dialogue does have a realistic ring about it, but some is absolutely incredible. The first flower child elected to Congress on the LSD ticket says, "America's biggest contribution is to teach the world that getting old is a drag."

Easy Rider (1969), in contrast, managed to capture some of the realities of the generation gap, enough to make it the largest grossing nonroad show release in the history of Columbia Pictures. Though it is more concerned with changing values than with dope, the film begins with Fonda and Hopper smuggling heroin over the Mexican border and selling it to a shady type in a Rolls-Royce (played by rock tycoon Phil Spector). Fonda and Hopper proceed to ride their cycles over the great Southwest, heading for New Orleans and the Mardi Gras. On the way they visit a commune and later get thrown in jail with an alcoholic lawyer (Jack Nicholson). Nicholson decides to accompany them and there follows the best scene in the movie in which Nicholson smokes his first joint and explains that the earth has been infiltrated by creatures from Venus. But the next night rednecks from a town they stopped in set upon them and kill Nicholson. Fonda and Hopper then proceed to a New Orleans brothel and later drop acid in a cemetery with two hookers, but the

Neofascist youths force everyone over thirty-five to swallow daily doses of LSD in *Wild in the Streets* (1968).

Phil Spector sampling the heroin smuggled in from Mexico at the start of *Easy Rider* (1969).

trip (filmed in 16mm) is a bummer (though the special effects are fine). Shortly thereafter, the two are killed on an isolated road when two rednecks in a pickup truck blast them with a shotgun. The film had at least three good features: brilliant camera work, fine background music by a variety of folk and rock stars, and a superb performance by Nicholson. On the other side of the ledger, there is almost no character development or story, the dialogue is often vapid, and the commune hippie scene is mostly Hollywood plastic. Fortunately the film's strong point—the rebel in a conformist society—is sufficiently interesting to carry the day (at the box office at least). So far as drugs are concerned the film's most notable feature is its casual presentation of drug dealing and use—a feature that scandalized some critics.

Bad Trips

By the time *Easy Rider* appeared, a number of films were in circulation that presented LSD as a tool to be used for murder and mayhem. *Jigsaw* (1968), a remake of the 1965 film *Mirage*, has altered the story, and instead of Gregory Peck having amnesia as a result of shock, Bradford Dillman has it as a result of LSD. At the beginning of the film Dillman accidentally puts LSD-spiked sugar cubes in his coffee and is totally confused and spaced out. He has a bad trip for the most part, seeing a murder, blood on the walls, and so on. When he comes to later he finds himself in a strange apartment with a dead woman. Unable to remember even his name, Dillman consults a private detective (Harry Guardino) with whose help Dillman finds his way back to his job in a top secret government think tank, where he helps set up and analyze nuclear war games (played by army and navy personnel). Meantime, two hippie dealers—Michael Pollard (C. W. Moss from *Bonnie and Clyde*) and Roy Jenson—kidnap Guardino, feed him three caps of acid "enough to freak out an elephant," beat him up, and turn him loose. After stumbling around awhile, Guardino runs into Dillman (whom he sees as a giant spider) and jumps on him but returns to normalcy almost immediately. Heavy stuff this acid, not only does it make you see spiders, it makes you want to ride them! Harry now knows the mechanism of the amnesia. "Lysergic acid—LSD, better known as trip tickets," and opines that the three caps eaten by Dillman were "enough to keep an acid head traveling around in never-never land for a week." "They put it on blotters and chew it or on sugar cubes and hide it in the refrigerator." Harry decides that Brad ought to take another trip to cure his amnesia, so his girl friend scores a matchpack full from Michael Pollard (who steals every scene he is in). This time Dillman sees roses opening, thunderballs exploding, and remembers enough to confront a colleague at the think tank. This colleague fights with Dillman and Jenson who, splattered with paint, pursues the villain to the roof, is ignited by a torch, and falls off clutching the murderer. The trip sequences, amnesiac flashbacks, and rapid pace make for what may be the greatest number of shots and most rapid cutting of any above-ground film. The breathtaking visual display, punctuated by the excellent score by Quincy Jones, comes off extremely well and the trip sequences are admirable. Though the extreme confusion and amnesia are not characteristic of LSD, the brilliant colors, rapidly flashing images, and emotional lability are depicted nicely. Unfortunately, naive viewers were likely to carry away a very negative image of LSD.

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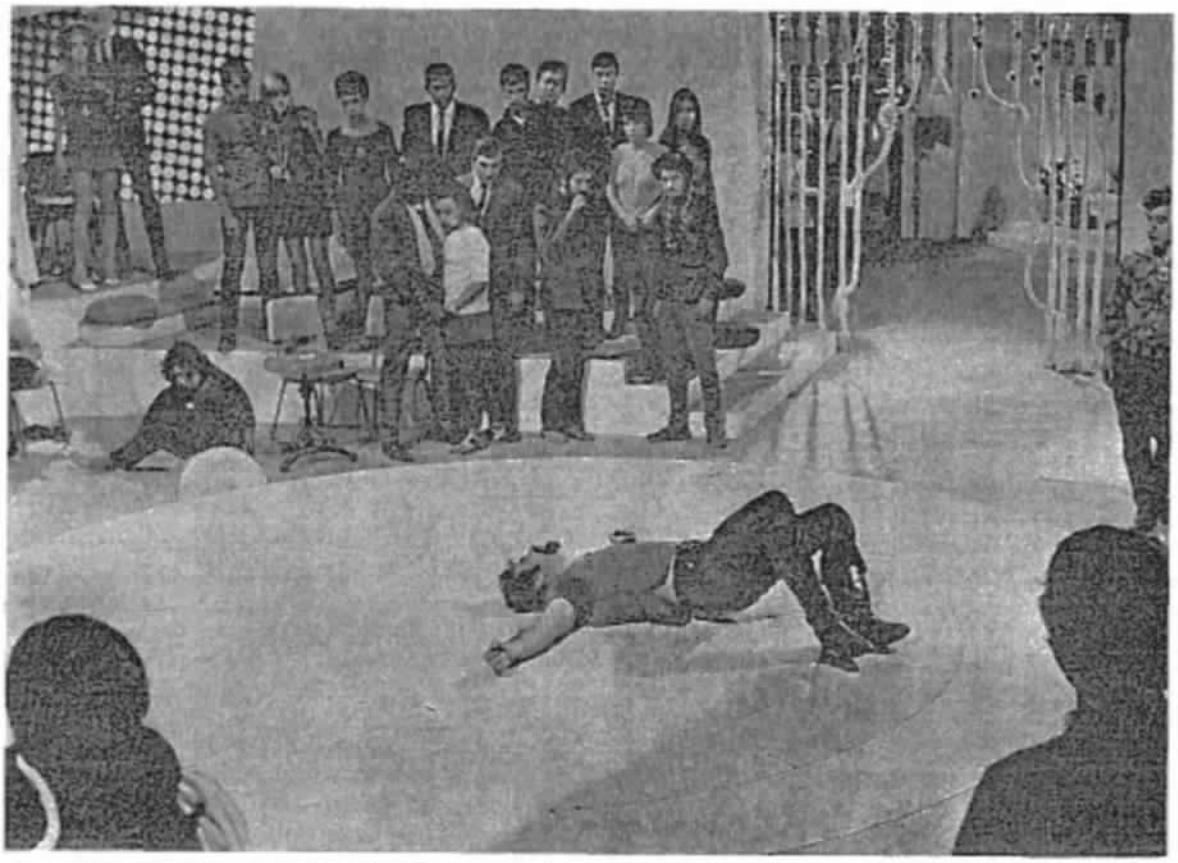
Michael Pollard is a drug purveyor, "tour conductor," and scene stealer in the LSD murder mystery *Jigsaw* (1968).

Negative images of LSD were clearly the intent of *The Big Cube*, a joint Mexican-American effort produced in 1969. Here we find George Chakiris as a hippie medical student in love with heiress Lana Turner's daughter. When Turner disapproves of their romance, they begin dosing her coffee with LSD-impregnated sugar cubes. Turner suffers some tolerable special effects that generate amnesia and cause her to go crazy. Later, a friend restores her memory by having her act in a play of these events. Chakiris returns to his dingy pad and destroys his mind with acid. Although it is certainly possible for people to be scared by acid, insanity and amnesia are unlikely results, and this bit of dreadful propaganda even has Chakiris being tormented by a roomful of giant spiders (though he doesn't try to ride them). Such films are realistic only in that they are self-fulfilling prophecies—as part of the scare tactics against drugs in particular and unusual psychic states in general, they help to create paranoia and panic.

Speaking of which, *Paranoia* is a 1968 French-Italian film originally titled *Orgasmo* in which Carroll Baker is driven mad with hallucinogens and debauchery. One reviewer commented, "Only the haunting memory of *Succubus* prevents me from naming *Paranoia* the worst movie of the year."

Acid is again used for evil ends in *The Filthy Five* produced by William Mishkin and Extraordinary Films. Two women want to disable boxer Johnny Longo, one out of hatred and the other because she wants him dependent on her. To this end, they induce him to take acid at an orgy and help him to fall out a window. Perhaps he was

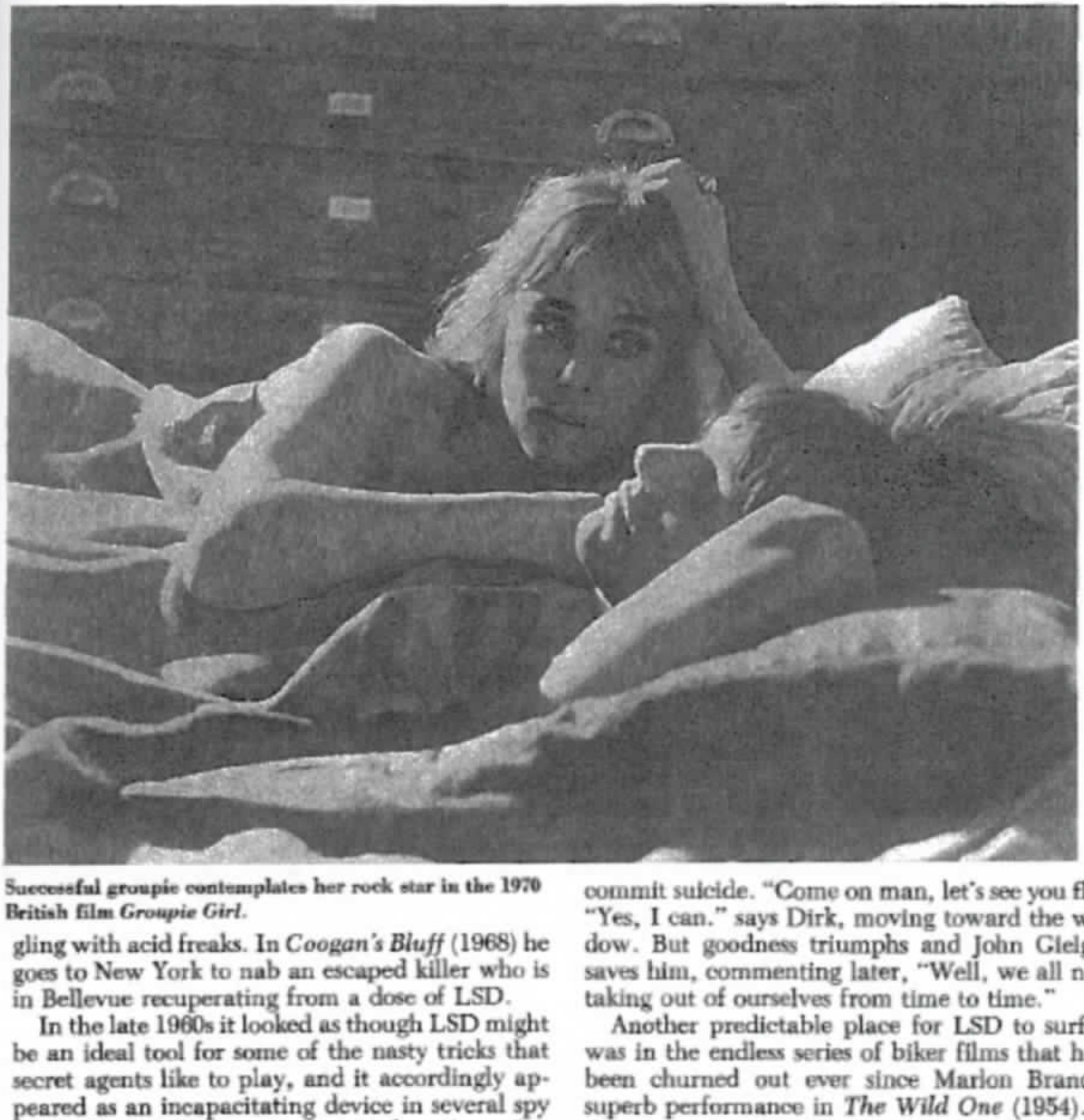


A climactic scene from *The Big Cube* (1969). At the hip night spot "Le Trip," Lalo and Johnny "cube" an unsuspecting lad who freaks out and dies.

lucky—a young hippie in *Sign of Aquarius* (1970) has a bad trip and gives birth to a huge egg, though even this may be preferable to the fate of others in this film, who take their first trips during a musical ritual called "Om Pax Om." A couple gets so high on drugs that they are unable to recall anything about a murder in *Schizoid* (1971), an Italian-French-Spanish film also shown as *Lizard in a Woman's Skin*. The 1970 French film *La Rupture* begins with a man on LSD attacking his wife and son.

In contrast to most of the above films, which indicate that LSD triggers bizarre phenomena that have no relationship to reality, *The Weird World of LSD* (1967) showed people releasing their inner fears and desires. One shy lady becomes a nymphomaniac, and a fat man eats everything in sight—the "food trips" more familiar to marijuana users. Other maiden voyagers in this graphic study have fights, are pursued by demons, fantasize beautiful women, or just get overwhelmed by the sensory input after ingesting the magic powder.

By this time, acid had become the rage. Timothy Leary was making headlines and LSD had become a household word. It began to turn up in the strangest places and in the most unlikely hands, in movies as well as in life. Hollywood shrinks were dosing neurotic stars with it and the growing fraternity of acid heads saw to it that everyone had access to LSD. Two of Boris Karloff's last films capitalized on the public's fascination with this fantastic drug. The Mexican-American production *Snake People* (*Isle of the Snake People*) was a weird mixture of voodoo, snake worship, and LSD, whereas the British film *The Crimson Cult* of the same year (1968), tried to lend credence to its occult theme and kaleidoscopic visions by adding a preface about drugs that "can produce the most complex hallucinations. . ." Even Clint Eastwood, whom someone has described as a grown-up James Dean tranquilized beyond all emotion, wound up tan-



Successful groupie contemplates her rock star in the 1970 British film *Groupie Girl*.

gling with acid freaks. In *Coogan's Bluff* (1968) he goes to New York to nab an escaped killer who is in Bellevue recuperating from a dose of LSD.

In the late 1960s it looked as though LSD might be an ideal tool for some of the nasty tricks that secret agents like to play, and it accordingly appeared as an incapacitating device in several spy films. In the television movie *Asylum for a Spy* (1967), originally a Chrysler Theater production from 1965, Robert Stack is given two tabs of LSD by Felicia Farr with the comment, "LSD makes sodium pentothal look like a banana split." The 1968 British *Sebastian* starred Dirk Bogarde as the head of an all-female decoding unit. Foreign agents induce Bogarde's girl friend to give him a drug in champagne and he experiences some of the nicest special effects in any trip film, though they are very brief. However, the bad guys cannot get anything out of him so they try to make him commit suicide. "Come on man, let's see you fly." "Yes, I can." says Dirk, moving toward the window. But goodness triumphs and John Gielgud saves him, commenting later, "Well, we all need taking out of ourselves from time to time."

Another predictable place for LSD to surface was in the endless series of biker films that have been churned out ever since Marlon Brando's superb performance in *The Wild One* (1954). In the same year Russ Tamblyn appeared in *Seven Brides for Seven Brothers* and in 1958 he starred (if that is the word) as the undercover narc in *High School Confidential*—one of the classic marijuana films. As his career continued to plummet, Tamblyn appeared in several of the acid, grass, and cycle flicks. *Free Grass* (1969), also known as *Scream Free*, features him as the head of a gang that smuggles grass and kills narcs. Along the way, between mayhem and bad dialogue, he puts LSD in a buddy's drink to make him hallucinate and to disable him. Similarly, in

Peter Fonda surveys the debauchery in *Wild Angels* (1966). One of the earlier cycles-and-drugs epics, it lacked the class of *Easy Rider* (1969).

1971's *Satan's Sadists*, Tamblyn is a psychopathic pothead biker, his 1950s MGM lollipop image hopelessly lost. His gang gets their kicks from murdering young lovers—and anyone else who happens along. Just for the hell of it they put acid in the coffee of some schoolgirls before killing them. For once at least, the ads for this film delivered what they promised—"Human Garbage—they get their kicks from cruelty."

The Angry Breed (1969) features James MacArthur as a Nazi biker who puts acid in the punch at a party in order to eliminate his rival for a part in a movie. *The Young Graduates* (1970) likewise had a group of pill-popping bikers, as did *Hell's Bloody Devils* (1971). The latter film has John Carradine, horror movie star and father of "Kung-fu" star David, and Broderick Crawford (depending on your taste, you may remember him from *All the King's Men* or *The Vulture*) milling around in an incredible mélange of Nazis, drugs, sex, Hell's Angels, Colonel Sanders, and murder. *The Hellcats* (1969) was a similar mess that had one interesting feature—Roger Corman seems to have had absolutely no association with it. Lastly, we have *Machine Animal*, a 1970 Japanese film featuring a female gang riding around on Hondas. In one episode they steal 500 LSD tablets from three men, one an army deserter from Vietnam.

Several films impugned LSD in a very oblique fashion. *The Producers* (1968) try to ensure the failure of their play "Springtime for Hitler" by casting a spaced-out actor named LSD in the lead. A drug dealer and rapist named Acid is part of the unfortunate cast of *The Hooked Generation* (1968). Finally, the college professor in *Desperate Characters* (1971) is wracked by the fear that his students will dose him with acid. Evangelist Billy Graham rescues kids from dope in the British *Two a Penny* (1968), where thievery is a side effect of psychedelics.

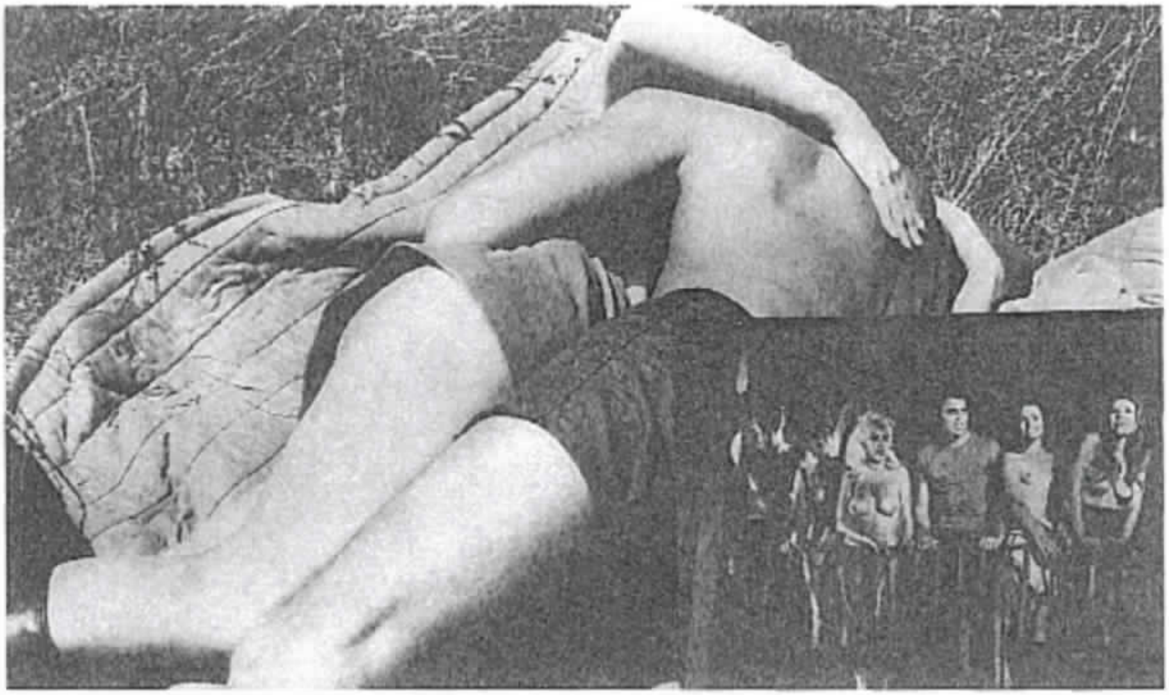
One hoped that the day of the sleazy anti-LSD exploitation films had come to an end, but the release of *Blue Sunshine* (1977) quashed such hopes. The story asks us to believe that there were 256 doses of Blue Sunshine LSD distributed in September 1967 which, ten years later, causes users to loose their hair, go insane, and commit random murders. This "chromosome time bomb" confines the story's star to a mental hospital and is supposedly ticking away in the other 255 users.

The Psychotomimetics of Everyday Life

Some films, particularly the more recent ones, have portrayed LSD as a relatively ordinary facet of life, and one that could even be pleasant and instructive. Andy Warhol's films *Chelsea Girls* (1966), ★ ★ ★ ★ (*Four Stars*, 1967), and *Trash* (1970) all dealt incidentally with acid. A tripping young chap stands under colored lights and talks about his sexuality in *Chelsea Girls*, and the *Alan and Dickin* segment of ★ ★ ★ ★ features a reading from a text on LSD and Buddhism (presumably by Alan Watts). In *Trash*, Joe Dallesandro is given money to buy acid by wealthy Andrea. In *Marjoe* (1972) hip evangelist Marjoe Gortner casually mentions LSD as one of the factors that eventually led him to see Bible-slapping religion in a totally different light.

Love Is a Carousel (1970) has a nice trip scene when a young girl on the road is introduced to LSD by an artist, and in *A Boy . . . A Girl* (1969) it is young Dean Martin, Jr., being introduced to acid by an older woman. A serious and somewhat successful effort to depict the attempts of a suburban couple to cope with drugs and the generation gap was *The People Next Door* (1970). The couple is shocked to find (1) their daughter is hallucinating on LSD, (2) the model son of the school principal is her dealer and (3) their daughter is hospitalized while freaking out on STP. However, all's well that ends well as mother slaps daughter around in the hospital and they have a reconciliation. The same year saw Sally Field (*The Flying Nun*) leaving home for communal drug experiences in *Maybe I'll Come Home in the Spring*. This television movie ad libbed some of the dialogue and wound up with more impact than most films of its type.

Drug trippers of slightly older types (full-blown hippies as opposed to the aforementioned teenyboppers) were the subject of films such as *Been Down So Long It Looks Like Up to Me* (1971). Based on Richard Farina's semiautobiographical



The Acid Eaters (1968). Everything's groovy inside the fifty-foot pyramid.

Counter-cultural rumblings in San Francisco's Haight-Ashbury. Timothy Leary looks down from the wall in the documentary *Revolution* (1968).

Mimsy Farmer and Klaus Grunberg try the acid cure for their heroin problem in *More* (1969). Critics found the characters insipid and the drug taking horrendous.

Now Mimsy and Klaus and friend try grass and sex, then more acid, then more grass, then more . . . another scene from *More* (1969).

novel, it stars Barry Primus as a disenchanted college dropout. An art professor turns Primus on to hallucinogens but he has a bad trip and becomes even more disenchanted. A pair of European releases, *More* (1969) and *Valley Obscured by Clouds* (1972), shown as *La Valle* in Europe, feature LSD trips and very spacey music by Pink Floyd, superstars of space rock. *More* is basically a heroin film in which the central characters try to cure themselves with the help of LSD. The film is almost unique in exploring the theme of hallucinogens as a cure for the emotional problems leading to drug addiction, but unfortunately Stefan and Estelle fail in their cure and he is soon dead of an overdose of heroin. *La Valle* is also unique in that the hippies turn on, tune in, and drop out in a valley in New Guinea. James Fox was plied with hallucinogens by a reclusive rock star (Mick Jagger) and his concubines in 1970s *Performance*. This British film contained a song entitled "Rolls Royce and Acid," which gives a fair idea of its atmosphere, and presumably of Jagger's life-style as well.

Those making the psychedelic scene are even older in films such as *I Love You, Alice B. Toklas* (1968) and *Alex in Wonderland* (1970). In the former, Peter Sellers gives one of his best performances as a successful Los Angeles lawyer who chucks it all for good dope and a fair share of Leigh Taylor-Young's love. One lovely scene in his bachelor apartment-turned-crash-pad is dominated by a 300-pound man having a bad trip on LSD, amid countless other frenzied happenings.

Alex in Wonderland cast Donald Sutherland as a Fellini type adrift in Hollywood. The similarities to Fellini's classic *Eight and One-Half* as well as appearances by two fake and one real Fellini led critics to dub this *One and One-Half*. Alex takes LSD but he still is aimless and confused and follows the conventional route of lovely wife (Ellen Burstyn) and expensive house in suburbia. Fellini himself talked about his LSD experience on Canadian television a few years ago, and in his segment of *Spirits of the Dead* (1968), an English actor being interviewed on Italian television responds to "do you use LSD or other drugs?" with "Oh yes, when I want to return to normal." This segment, adapted from Poe's writings, is very surrealistic and is one of Fellini's best efforts.

Cosmic Laughter

Good vibrations and bright colors suffuse the 1968 British animated film *Yellow Submarine*. It is often regarded as a paean of praise to LSD ("Lucy in the Sky with Diamonds" is one of its songs), and since it is about the Beatles, who musically led an entire generation through acid, this view is hard to contradict. To make things perfectly clear, Frankenstein drinks a potion early in the film and becomes John Lennon. Though it was instantly obvious that the film was a modern classic, *Time* magazine gave it a bad review, calling it "a bad trip" and the title song "a sly euphemism for a drug inspired freakout." Nevertheless, nearly everyone from eight to eighty loved it and the only thing in the film that might be censored somewhere is the comment that Argentina is a possible refuge for the Blue Meanies. It seems reasonable to regard this film as the first really enduring cinematic monument to LSD.

Another visually stunning film owing much to acid was *200 Motels* (1971), featuring Frank Zappa and the Mothers of Invention. This berserk montage was aptly described as a visual and aural assault disguised as a movie. It was the first film to be made with the remarkable videotape-50 process and this permitted some of the most extraordinary visual effects ever seen in a commercial film. Hands and heads melt, Ringo Starr's jacket stays in place while its purple color floats off into space, and the entire screen breaks up into tiny diamond facets (however, some of the best effects are missing from current prints). The movie industry, with its typical lack of creative intelligence, seems not to have made any further efforts in this direction. Only a few video visionaries such as Nam June Paik and Jordan Belson have explored the remarkable effects that can be obtained with video while the commercial video and film establishments have almost completely ignored them.

Casino Royale (1967) was another British production that had a few nice visuals. In one sequence James Bond (David Niven) breaks out of Woodie Allen's SMERSH headquarters with "highly explosive" vaporized lysergic acid. Vaporized LSD also played a role in the bizarre 1966 *Mother Goose a Go-Go*, also known as *Unkissed Bride*. Tommy Kirk plays a newlywed with a strange problem—he faints when his bride begins reading aloud from Mother Goose. A psychiatrist cures him by spraying him with LSD while he sleeps. This makes Kirk incorporate into reality the fairy-tale characters from his fantasies, which presumably allows him to perform his husbandly role.

In another incredible acid film of the 1960s, Jackie Gleason and Austin Pendleton are Alcatraz convicts who dose everyone with acid and sail away in garbage cans attached to inflated plastic bags. *Skidoo* (1968) also had Gleason becoming convinced that violence is evil after licking LSD-soaked stationery belonging to his cellmate "the Professor." But even with Groucho Marx as a Mafia-type boss named "God" and a promotional trailer by Timothy Leary, the film was mostly a failure. Only *In Harm's Way* was as complete a critical and commercial disaster for producer-director Otto Preminger. *Skidoo* was supposedly inspired by Preminger's first acid trip; if so, he should have taken a few more trips on acid before making the film. Vincent Canby seems to have summed up critical response with "for people whose minds need pressing by a heavy, flat object." Nevertheless, the film has become something of a cult film, and for those whose heads are prepared, it can provide many laughs.

The President's Analyst (1968) also played acid for laughs. A very successful satire on many sacred cows including the telephone company, the film featured James Coburn in the title role. On the run from American and foreign agents, Coburn takes refuge with a group of hippies. "Hey man, trade some Congolese hash for some LSD?" "Yeah man." "Mother's milk" says one as he looks lovingly at a vial of blue liquid. (In the early days LSD sometimes came in liquid form and was often blue because of indole oxidation or because it was colored to disguise it as Aqua Velva after-shave lotion.) The merry band then serve blue-colored cocktails at a party and everyone trips on acid while long-haired drummer Coburn beats out a groovy rhythm.

In $ (*Dollars*, 1971) which also played acid for laughs, Warren Beatty and Goldie Hawn execute an ingenious plan for robbing a vault full of safe-deposit boxes, one of which contains the stash of murderous dealer Candy Man. They flee Germany and get out of one jam only because their captor decides to celebrate with a fatal glass of champagne (liquid LSD). *The Smugglers* was a 1969 French comedy in which a young customs officer and two women get their kicks by smuggling acid, marijuana, whiskey, and cigarettes over the Alps. Smuggling was also the theme of one of the more unlikely acid movies to come along. Doris Day is a mod cosmetics consultant who becomes entangled with a gang that smuggles a powerful hallucinogen from Switzerland in face powder in *Caprice* (1967). The hallucinogenic properties supposedly appear after the powder is ignited. Though LSD is never men-

Soul-rock star Tina Turner as the Acid Queen in *Tommy* (1976).

Goldie Hawn lofts champagne bottles filled with liquid LSD in $ (*Dollars*, 1971). The bubbly later proves the undoing of a thief who celebrates with a drink.

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Doris Day smuggles hallucinogenic cosmetics. Here she chats with a Swiss "perfume" chemist in a scene from *Caprice* (1967).

tioned, this seems to be an obvious Sandoz joke (Sandoz of Switzerland invented and first marketed LSD).

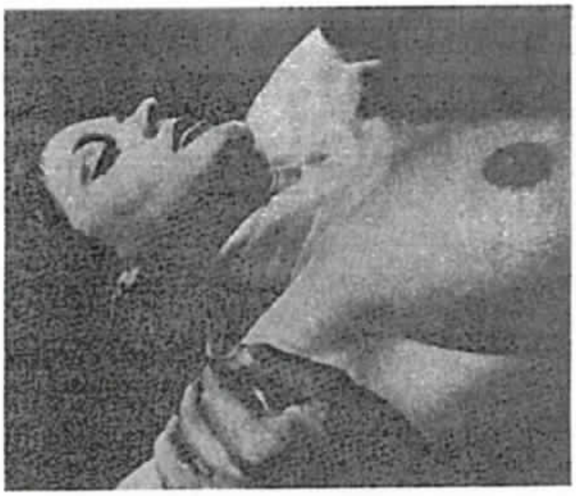
The 1967 film *The Busy Body* contained an incidental reference to acid. One of Robert Ryan's hoodlums was in charge of "horses and LSD."

Hard-core LSD

As previously noted, sex exploitation films frequently include drugs as an added attraction. Films of this genre produced prior to the 1960s are diffiult to find, and the vast majority of them have probably vanished. The collection of sex films of the Kinsey Institute for Sex Research seems to contain no drug references prior to the 1960s, but this undoubtedly reflects the paucity of the collection. Apparently films exploiting nudity and drugs first became common in the 1930s and such classics as *Marijuana—Weed with Roots in Hell* and *Cocaine—The Thrill That Kills* had both of these elements.

The Saucy Aussie (1963) may have been the first sex film to exploit LSD. Also known as *The Obscene Couch* and *The Oblong Couch*, it was filmed in and around San Francisco, site of the world's first intense psychedelic experimentation. An Australian tourist is given headache pills by a hotel clerk that do nothing for his pain, but enable him to see through women's clothing. The next day he takes more pills and is enchanted with his hallucinations, but by the evening everything is back to normal.

The year 1966 saw the appearance of three LSD and sex exploiters. *Unholy Matrimony* concerned wife swapping and blackmail with LSD-spiked drinks leading to a weird sex trip along the way. The San Francisco pornography business, lesbian drug-addict prostitutes, shoe fetishists, and Haight-Ashbury hippies who lose control on acid were the unlikely ingredients of *The Evil Pleasure*, also known as *Pornografi*. *The Love Statue*, also billed as *The Statue*, was the story of a Greenwich Village artist and not surprisingly



Sex and drugs is big box office in *The Takers* (*above*) from 1969 and *Beyond the Valley of the Dolls* (1970). A sprinkling of drugs on a churning collage of nymphomaniacs, homosexuals, bisexuals, transvestites, and sadists.

had certain aesthetic pretensions. A Japanese singer doses the artist with LSD and introduces him to lesbianism and voyeurism, but the artist's biggest surprise comes when he returns home to find a statue that comes to life and seduces him.

As a drug that, in the popular mind, not only helped one but even forced one to let go of one's inhibitions, LSD was a natural plot element for the cheap pornographic movies, and in 1967 it appeared in at least seven of them. After an hour of sex and depravity, one of the prostitutes in *The Lusting Hours* shows just how low she can get by taking a hallucinogenic drug, whereas one of *Mr. Mari's Girls* is a drug addict whose response to LSD is an erotic dance. *Depraved* involves three couples with penchants for bisexuality and sadism who have an LSD party. But bisexual Rod makes the mistake of fondling sadist Bob and the latter crams Rod's head in a toilet shortly before Vera ends the festivities by leaping out a window.

Psychedelic Sex Kicks, produced by Pad Productions who were responsible for *The Saucy Aussie* four years earlier, included body painting, playing with snakes, and sex in a room full of balloons while the participants were high on grass and acid. This soft-core strangeness was perpetrated by a hippie who lured two women from Golden Gate Park in San Francisco. Turnabout is fair play, and in *Surfside Sex* it is two women who seduce a writer and give him LSD. LSD is also used by loose women to blackmail executives in *For Love and Money*. An entire town, including a Strategic Air Command base engages in an LSD orgy after a poet laces the water supply with acid in *The Enormous Midnight*.

In succeeding years the acid-sex cinema has continued to proliferate. A boring movie about bored jet setters who tape-record an LSD party on their yacht, *The Sex of Angels* (1968) has the novelty of being an Italian-German production. The partygoers throw all harmful items overboard except for one pistol, which is, of course, used by one of them to shoot himself fatally. Our heartstrings are, however, unlikely to be plucked by the characters whom critic Howard Thompson called a "foul-mouthed, unfeeling, flintsouled quartet." It was the Italians and Spaniards who gathered in Puerto Rico to shoot *Female Animal* (*La Mujer del Gato*) in 1970. Another jet-set film, it stars Arlene Tiger as fast-living Angelique who beds a count, his son, and a variety of others on the way to her first LSD trip. One of the novels of the Marquis de Sade was resurrected and transmogrified for *Juliette de Sade*, a 1969 European disaster. A bad trip is only one of Juliette's

Psychedelic Sex Kicks

Getting off with balloons, body paint, snakes, drugs, and sex in *Psychedelic Sex Kicks* (1967).

interminable problems before she gives up the decadent life in Rome and flies to Nairobi. *Kama Sutra* (1969) was another European film, with a drugs, sex, and body-painting sequence inserted for American release. *Wanda (The Sadistic Hypnotist)* (1969) exploited Sacher-Masoch's favorite woman, though the plot had men forcing women to drop acid and engage in riotous sex play.

Moonshiner's Woman (1968) has a sad story, quickly told, of Lorilee who drops acid, sleeps with the wrong guy, and gets beaten up. Sandy likewise has a traumatic trip in *Sands of Ecstasy* (1968), but she ends up with the right guy and does not get beaten up. *Infrasexum* (1969) is the story of a sexually frustrated millionaire who cannot even get turned on by psychedelic orgies, whereas *The Animal* (1969) is a pervert who indulges in voyeurism and obscene phone calls when he is stoned. Another man with problems is the subject of *My Third Wife George* (1968). This time things start out fine with three foxy women and an LSD orgy, but all's not well when he finds out that his wife's other mattress mates include their pet gorilla. The Canadian *Love Is a Four Letter Word* (1970) tells a similar story of a middle-aged man who gets drugged at a hippie party and bares his sexual frustrations in his bizarre trip.

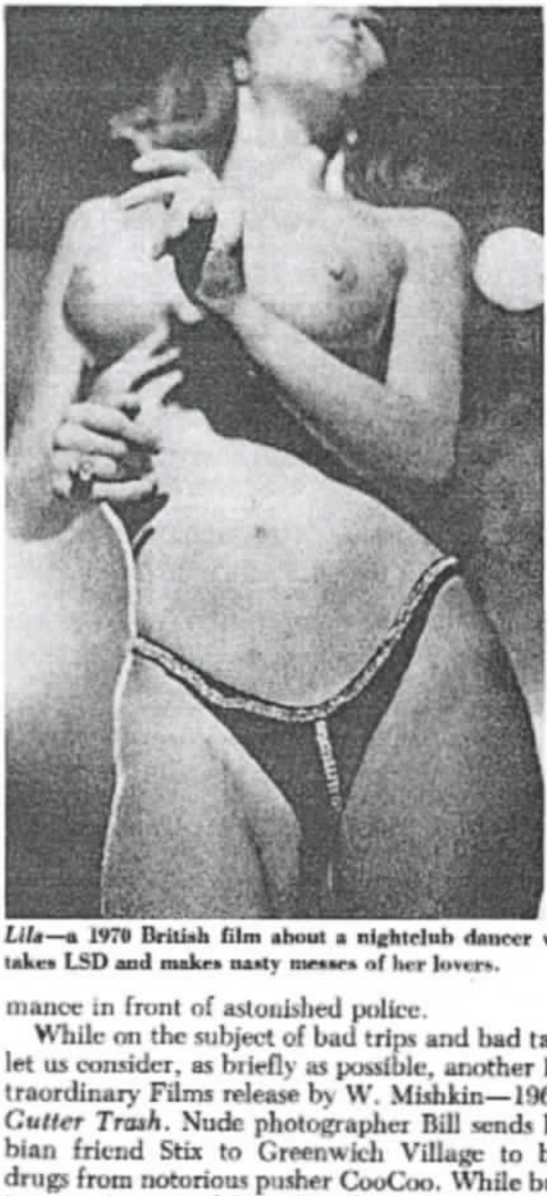
Turk is a "cool swinger," so when hoods crash his pot orgy he slips one a cube of LSD. The party continues as the hood has a bad trip and his friends cart him away in *Smoke and Flash* (1968). Even so, the hood was luckier than the man in *Blue Sextet* (1969) who leaps to his death when a nasty woman encourages his delusion that he can fly. It is amazing how frequently the fear of heights emerges relative to LSD—is it really acrophobia or just a general fear of letting go?

The campus gets its fair share of sex and drugs in such films as *The Dean's Wife* (1970). A student slips acid to the dean and takes him to an orgy, intending blackmail, but the dean flips out upon finding his wife in the clutches of another and commits suicide. Rosie and Fluff initiate innocent Wistful into Lambda Sigma Delta (LSD) sorority. Everyone has a high time with sex and acid until fraternity president and football hero Charlie attempts a solo flight off the balcony. Coming to in the doctor's office, Charlie decides he's had enough of the drug scene. *Campus Confidential* (1968) tells the story of three coeds, two of whom are attending a drugs-and-sex party while the third is seducing a disc jockey during his program. *Alice in Acidland* (1969) shows how a lesbian French teacher seduces her students with the aid of marijuana and LSD.

Pamela leaves school to become secretary to a rock music promoter and is soon enmeshed in sex and drugs on Sunset Strip. She downs some LSD at a party and is killed while bad-tripping on the Los Angeles Freeway in *The Hard Road* (1970). Another cinematic tripper named Pamela was the center of attention in *Pamela, Pamela You Are . . .* (1968). This time Pamela is a wealthy Long Island socialite who is seduced by Calvin, who has persuaded her to drink coffee with acid in it. Hallucinating out of control, Calvin's debauched friends, dressed as monks and nuns, throw garbage at Pamela and he whips her prior to raping her. Stumbling along the beach in the psychedelic color sequence, hands reach out of the sand at her (someone's been watching Cocteau films).

The Cycle Savages (1969) came in for their share of sex and acid as they gang-raped a high school girl before feeding her acid in order to make her one of their prostitutes (they run a white slavery operation in Las Vegas). Motorcycles, sex, and acid mixed again in yet another of Roger Corman's Hell's Angels takeoffs *I'm a Groupie*, a 1970 British production. Vickie meets rock musician Stewart and is soon making her way across the Continent with drugs and sex, tripping through rainy Berlin in the nude while imagining herself in meadows and music. Predictably, she soon takes the ultimate trip. *Groupie Girl* was another British film of 1970 that had young women running off with drug-taking rock groups. Some of *The Student Nurses* (1970) also had LSD-popping bikers for boyfriends.

Motorcycles provide escape for a group of white-collar workers in *The Acid Eaters* (1968). Every Friday afternoon they put on hip clothes and go to the White Pyramid, a fifty-foot tower where they have LSD parties. The acid freaks in *The Naked Zoo* (1970) live in Miami's Coconut Grove district and consequently drive Corvettes rather than motorcycles. With Rita Hayworth, Fay Spain, and a sound track by Canned Heat, this film has at least a touch of class. The same cannot be said for Boxoffice International's 1968 sex-and-acid pastiche *Mantis in Lace (Lila)*. Lila is a topless dancer, innocently promiscuous until she picks up a young hippie named Tiger who gives her some acid. When a bunch of bananas appear in place of his head, she flips out, stabs him with a screwdriver, and scatters his hacked-up body in a vacant lot. Thus begins Tiger's new hobby of taking LSD and hacking up lovers, which only ends when she repeats the perfor-



Lila—a 1970 British film about a nightclub dancer who takes LSD and makes nasty messes of her lovers.

mance in front of astonished police.

While on the subject of bad trips and bad taste let us consider, as briefly as possible, another Extraordinary Films release by W. Mishkin—1969's *Gutter Trash*. Nude photographer Bill sends lesbian friend Stix to Greenwich Village to buy drugs from notorious pusher CooCoo. While buying marijuana and STP, Stix shows that her heart is in the right place by trying to stop CooCoo from beating his sex slave Minky. Later Bill and his friends have a wild sex-and-drugs orgy that ends when his wife, depressed by sex and STP, sets herself on fire and burns to death. Also screened as *Male and Female Sexualis*, this trash does not quite reach the bottom of the barrel. This distinction is probably reserved for *Sweet Saviour*, a 1971 film exploiting the Tate-La Bianca murders. Troy Donahue plays a Manson-type beach boy who organizes drug-and-sex parties for jet setters.

Preparing for a psychedelic sex scene in the 1970 British nudie *I'm a Groupie*. Another biker-sex-and-drugs effort of Roger Corman, its leading lady trips nude through the streets of Berlin but has a tragic demise.

"Rotten" seems to have been the most favorable critical comment.

Another third-rate mess of interest only because its cast includes horror film star John Carradine and Marvin "The Millionaire" Miller is *Is This Trip Really Necessary?* (1970). The plot, if such a gory phantasm can be so described, has an insane director of sex films killing off actresses with LSD and iron maidens, in time to a sound track by Weed's Own. *I Drink Your Blood* (1971) is also a definite candidate for some type of left-handed award. Hippie satanists have an orgy after dropping acid and beheading chickens. When an enraged grandfather comes to avenge his ravaged issue they dispose of this problem by forcing him to take acid. Gramp's twelve-year-old grandson gets revenge by selling them meatpies loaded with rabies virus. The mind boggles at the thought of the countryside swarming with rabid hippies high on acid. At least they did not misrepresent this film—it played on a double bill with *I Eat Your Skin*.

Help Wanted Female (1968) included karate in addition to sex, drugs, and murder. JoJo teaches karate during the day and mugs traveling salesmen at night, while her roommate Luana is merely a call girl. One of Luana's johns takes acid and has a prolonged fantasy of perversion and murder. It all turns out to be a nightmare, but when he wakes up he decides to stab his nagging wife. *After the Ball Was Over* (1969) again mixes hallucinogens and murder. It is the old story of a man (Robert) trying to drive his wife (Evelyn) insane with weird happenings and drugs. A psychiatrist prescribes "tranquilizers" for her that are really hallucinogens, but she gets wise, slips Robert some of the pills, and smothers him while he is helpless. Hallucinogenic candy is served at a swinging party in *Candy Baby* (*Dreamy Love Bed*, 1969). One woman is lost in fantasies of lesbian love while another seduces guru Maharishi Narish Yogi. Reporter Elliot, tripping for the first time, is surrounded by nude women who want to seduce him, but he freaks out and runs out the door. *Blow the Man Down* (1968) is novel in that virgin Melissa is given LSD and raped by three lesbians.

Part of Doria's education by two bohemian artists in *Love Is a Carousel* (1970) is an LSD trip with nice special effects. *Mid-day Mistress* (1968) has the Mafia killing Groovy, a Greenwich Village hippie, because he is giving away free dope. In *The Stewardesses* (1969) one of the young women goes off for a vacation with acid. Lastly, there is *Ever Been on a Trip?* (1970), an independently produced 16mm pornographic drug film.

Tell It Like It Is

Documentary approaches to hallucinogens intended for the commercial cinema, as opposed to the drug-abuse films discussed later, have generally been so lopsided as to partake more of fiction than fact. The title tells the whole story in the Spanish-Argentinian *LSD, Viaje al Terror* (1967?) and perhaps also in Giuseppe Scottese's *Acid, Delirio dei Sensi* (1968), also shown as *LSD, $5 Paradise*. *Mondo Teeno* (*Teenage Rebellion*), *Mondo Mod*, and *Mondo Hollywood* all appeared in 1967. *Mondo Teeno* was the most ambitious, offering scenes from youthful activities (mostly drugs and sex) around the world. Scandinavian permissiveness, Italian and Japanese teenage prostitution, and American pot and acid are featured, though failure to translate large segments of the Italian dialogue tends to make the viewer's attention wander. That an unwed mother is shown giving birth at the end of the film tells you just how far things have gone. *Mondo Mod* is largely limited to Los Angeles hippies as is *Mondo Hollywood*. The latter effort, also screened as *Hippie Hollywood: The Acid-Blasting Freaks*, showed transvestites, body painting, flower children, and Richard Alpert talking about acid.

Hippie Revolt (1967) included freak-outs, crash pads, communes, and so on. The psychedelic sequences illustrating comments on drug experiences were either far out or merely distracting, depending on the viewer's tastes, age, and drug experience. Howard Thompson summed it up with: "The general tone and content of this film are pinpointed by one scribbled hippie slogan fleetingly caught by the camera: Like father, like son, like hell." This film was also shown as *Something's Happening*.

You Are What You Eat (1968) has essentially the same elements as *Hippie Revolt* concentrating again on the Sunset Strip scene. With narration and some songs by Peter Yarrow of Peter, Paul, and Mary, the film was reasonably successful in becoming a sort of *Eight and One-Half* of the youth scene in America. *Revolution* (1968) was similar in many respects, but focused instead on the Haight-Ashbury section of San Francisco. It captured the scene when the love-peace-dope-flower-child syndrome was peaking and optimism still prevailed. Renata Adler summed it up as "a certain gentleness and poetry, which seemed to show a way the country could use and cherish them, almost like aphids, for its leisure time." Shortly afterward it was all gone, a result of the madness of the surrounding society and the built-in self-destruct of hippiedom, but *Revolution* preserved it on film—a precious document in years to come.

Timothy Leary Is Alive and Well at Your Local Theater

One group of documentary films of special interest to the LSD cinema are those that record the career of Dr. Timothy Leary, psychologist, astral voyager, and chief spokesman for the psychedelic revolution. Possibly the earliest of these is Donald Nestingen's eight-minute *Goldfever* (1965?), which Nestingen describes as: "Filmed on the Millbrook estate when Dr. Timothy Leary was heading a group of dedicated people researching the potentials of human consciousness. A free form manifestation, created by Dr. Leary and his associates, of the relation between established society and the antiestablishment of today; played out by a mad gold prospector and some turned on Indians."

In 1966 well-known independent filmmaker and critic Jonas Mekas made *Report from Millbrook*, a twelve-minute, color, 16mm film, which Mekas characterizes as "Images: the residence of Timothy Leary; the surrounding nature—flowers, trees, pastures. Sound track; an interview with Quinlain, Sheriff of Millbrook, who made the Leary arrest; interview by EVO reporter spring, 1966." In 1969 Mekas made *Diaries, Notes, and Sketches* in which Leary made a brief appearance.

Leary's next filmic appearance seems to be his interview on the Merv Griffin television show in 1966. He also appeared briefly in an NBC television show called "The Pursuit of Pleasure,' which was aired in 1967. Hugh Hefner and Ralph Ginzberg were among the others interviewed on this program. *Turn On, Tune In, Drop Out* was Leary's first serious attempt to communicate with film. Most of the film's eighty-two minutes show him sitting on the stage of a New York theater talking while a trio of Indian musicians plays behind him. There are also comments by Ralph Metzner and Rosemary Woodruff, Leary's wife at the time. Metzner takes a trip, complete with psychedelic visuals, while Leary acts as his guide. As the trip begins, Metzner drinks the potion and his sense organs come alive. Pulsing, stroboscopic colors and reverberating gongs represent the tuning in, or entering the body through the senses. First there is the circulatory system—we hear the heartbeat and see the pulsing red fluid. Metzner yells "Help, help—I'm drowning," but Leary, with Rosemary as the divine connection echoing his words, guides him to his center and down to the cellular level. "Life and death, down soft ladders of memory." In the next segment, "All Girls Are Yours," Metzner reexperiences all his love affairs both fantasied and real, accompanied by flashing images of women and flowers and Rosemary's voice. The "Freak-Out" follows when the dancer dissolves into a skeleton, accompanied by shrill sounds and demonic masks—one senses the *Tibetan Book of the Dead* at work here. Metzner imagines that he kills Rosemary, shown in strobe silhouette, but Leary guides him down the ladder of genetic memory that is as long as life. Metzner voyages back to steaming primordial pools, back further still to the beginning of time. He experiences the big bang with which the universe began and slowly reenters the world through beautiful scenes. Most of the sound track is available on a now-rare Mercury album.

In 1968, National Educational Television produced a debate on marijuana and LSD between Leary and psychologist-physiologist Jerome Lettvin. "LSD: Lettvin vs. Leary" is fifty-one minutes of 16mm blacks-and-white chitchat, most of which is dull. While excerpts from experimental films are shown, Leary defends LSD as a sacrament that helps one to penetrate the mysteries of life. Lettvin maintains that visions are not worth the loss of critical ability and that some LSD effects are similar to brain lesions.

Independent filmmaker and 3-D expert Lenny Lipton shot a silent 16mm film of Leary at his house in the Berkeley hills in 1968, and at this time, or shortly after, Leary made the short trailer for the film *Skidoo*. Leary participated in the antiheroin film *Release* (1972) produced by the Vienna Filmkollective. Leary was apparently being considered for the lead in the film of Hesse's novel *Steppenwolf*, but he was a fugitive at the time, and the CIA had him illegally deported to the United States. The following year his new wife Joanna produced a documentary of his incarceration *At Folsom Prison* (1973), filmed at Folsom and San Francisco.

Undoubtedly, before many years we will see at least one film based on Timothy Leary's life, perhaps entitled *High Priest* after his autobiographical book and possibly starring Robert Redford or Warren Beatty as the mature Leary.

Up and Down with This and That

A number of films concerning minor hallucinogens, or those of uncertain nature, remain to be considered. One of the most remarkable and enjoyable of these is the 1968 British *Work Is a Four Letter Word*. David Warner stars as amateur mycologist Val, who lives in a highly automated world of the near future. Totally engrossed in hallucinogenic mushrooms, he takes a job as night attendant at a giant power station because he believes the conditions will be perfect for growing his new strain of mushrooms. Surreptitiously Val alters the station's functioning in order to optimize conditions for his giant Mexican mushrooms. The authorities discover his changes and chase him around the station, but it is too late. Even as they run, the entire station sprouts giant mushrooms up to five feet tall, and no one can resist sampling them. Soon everyone in the place is completely stoned, laughing hysterically while gobbling

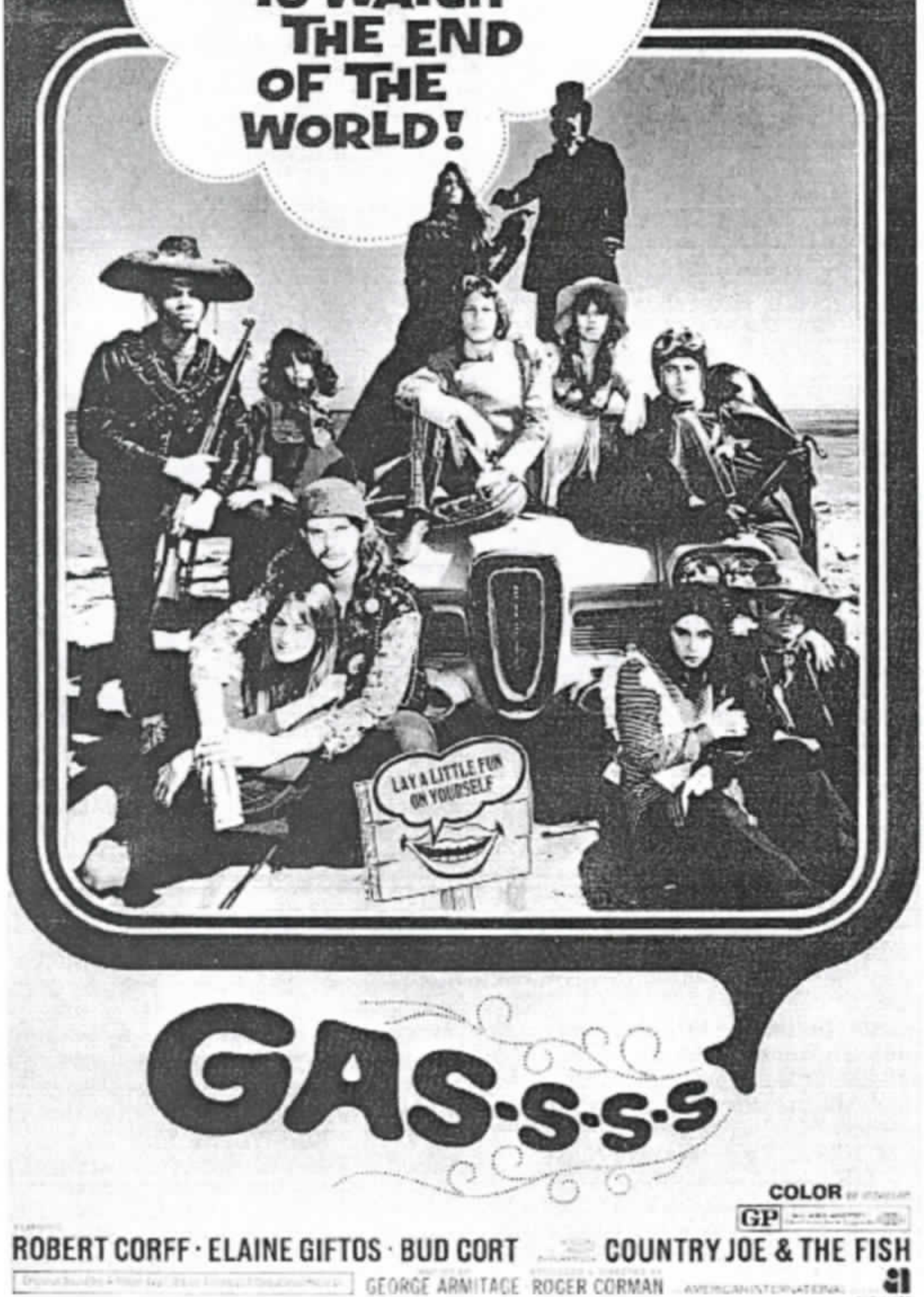
BOILER Nº 1
BOILER Nº 2

The gang at the power plant sits down for a snack of magic mushrooms in the offbeat British film *Work Is a Four Letter Word* (1968).

mushrooms—red ones, brown ones, green ones. "It's not the effect I like—it's the taste," says Val as explosions destroy the station and black out the city. As darkness settles over the city Val and his new bride head for the forest with a baby carriage full of mushrooms.

Another futuristic British film in which drugs play a significant part was *A Clockwork Orange* (1971). At the beginning Malcolm McDowell and his three "droogs" consume a stimulating drugged beverage called "milk plus" and set off on their nightly crime spree. Mick Jagger was considered for the lead but British censors said they would not pass it. Stanley Kubrick maintained that "the thesis . . . warns against the new psychedelic fascism—the eye-popping, multimedia, quadrasonic drug-oriented conditioning of human beings by other human beings." Drugs have become commonplace in science fiction and we can expect them to become nearly universal in science fiction films of the future. B.J. Hollaway's amateur film *A Voyage to Arcturus* (1971) showed the space travelers eating hallucinogenic fruit.

Dark Dreams (1972) was a hard-core sex film in which a witch gets a couple stoned on hallucinogenic tea prior to their copulatory athletics in whipped cream and baby oil. *Professor Lust* (1967) was another unusual sex film about a chemist who, testing mind-altering drugs, invents hallucinogenic gases that transform him into a sneering tyrant. Naturally he then organizes brothels in which he administers the gases to the prostitutes and their clients in order to create desired fantasies. One man cavorts with Madame Pompadour at Versailles. *Scratch Harry* (1969) seems to be soft-core pornography that turns out to be the hallucination of a 1950s jazz musician. Weirder still is *Angel, Angel, Down We Go*


INVITE A FEW FRIENDS OVER TO WATCH THE END OF THE WORLD!
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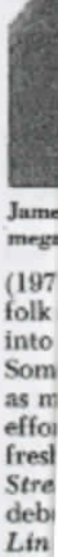
AMERICAN INTERNATIONAL

Drugs produce movies on the eyelids in *Gassss* (1970).



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James Mason takes prescribed cortisone and develops megalomania in *Bigger Than Life* (1956).

(1971), also seen as *Cult of the Damned*, in which folk singer Holly Near is Tara, a rich girl seduced into sex and mysticism by Jordan Christopher. Somehow Lou Rawls and Roddy McDowall fit in as members of Jordan's rock group. This peculiar effort was written and directed by Robert Thom, fresh from the fantasy of acid fascism, *Wild in the Streets*. Roddy McDowall made his directorial debut in a British film in the same year with *Tam Lin* (1971), seen by some as *The Devil's Widow*. Ava Gardner stars as a widow who feeds hallucinogens to her imprisoned lover, producing visions of fire and snakes and murderous Ava chasings him with weapons.

Other British films to deal with psychedelics were *Hysteria* (1965), in which a man is fed hallucinogens to help frame him for a murder, and *The Trouble with 2B* (1972), in which a spray produces instant happiness. A chemical in Roger Corman's *Gassss* (1970) induces movies on the inside of the eyelids. Critic Vincent Canby found this particular "gag" amusing, but as every psychedelic sophisticate knows, it is not a gag.

Drug-induced hallucinations were featured in the 1971 Italian-French-Spanish movie *Schizoid*, and also in Sha Na Na producer George Leonard's *The Evil Weed* (1972). A silent film with sound track *In the Buttocks of My Mind, I Can't Leave My Love Behind*, it follows George as he scores PSF (Psilo-cortisone stannis flouricine) and is off to dreamland (the East Village). Ray Milland starred in *X—The Man with the X-Ray Eyes* (1963), a very captivating little film about a doctor whose serum enables him to see through matter. Unfortunately, he sees futher and further until he gazes at the eye of God at the end of the universe. His mind slipping, he obeys the biblical injunction and plucks out his eyes. Comedian Don Rickles also appears as a quick-buck promoter who tries to capitalize on Milland's eyes.

George Peppard and Mary Tyler Moore are among the fake beat types in *What's So Bad About Feeling So Good?* (1968). A toucan arriving in New York on a Greek freighter spreads a peculiar disease that travels "up the nasopharynx to the limbic system." First there is a ringing in the ears and then people smile, stare at flowers, cut their hair, and generally straighten up their act and have a good time. Peppard and Moore are great as they join the merry band in spreading the disease. Tobacco and cigarette sales drop, people avoid their jobs, and the mayor calls in the army and the FBI. "Those commies sure are sneaky—we had information they planned to dump LSD in the reservoirs." Unfortunately, the disease stops when the antidote (8-anilno-amino-thiosemicarbazone?) is added to gasoline. Whatever it has to say about LSD, this film certainly is a boost for consciousness alteration.

James Mason gives a superb performance in another offbeat drug film *Bigger Than Life* (1956). Injecting the steroid cortisone on the advice of his doctor, he soon turns into a madman. Cortisone does tend to produce psychic alterations and those for whom it is prescribed must be watched carefully for such behavior.

Cameraman-turned-porno-king Russ Meyer talked Twentieth Century-Fox into backing *Beyond the Valley of the Dolls* (1970). Amid the churning and moaning collage of nymphomaniacs, transvestites, sadists, suicides, abortions, and orgies the film contains a liberal sprinkling of pot, pills, and peyote. A minister in the 1972 television movie *Haunts of the Very Rich* also sampled a little peyote. According to the cleric he merely lost his mind and body and was none the worse (or better) when he came to. Peyote, or perhaps locoweed, was the source of Lee Van Cleef's trip in the British flick *Captain Apache* (1971). But the critics were unimpressed. "Perhaps the ultimate absurdity is Apache's drug-induced dream sequences, replete with distorted images, vivid colors and psychedelic music."

Locoweed made a rare cinematic appearance in *No Drums, No Bugles* (1972). A pacifist flees to the West Virginia wilderness during the American Civil War and draws some consolation from the locoweed that grows there. In *Terminal Island* (1973) a doctor assuages his grief with the drugs he makes from the plentiful mimosa trees. These legumes contain dimethyltryptamine and related indoles, which are powerful hallucinogens, but the film regards this as a drug habit to be overcome by love. Last, but certainly not least, we have *Family Plot* (1975) by Alfred Hitchcock in which the evildoers knock out their victim with the hallucinogen ketalar (ketamine), which they obtain from a dentist. Street people are more familiar with this drug under the name "green," which is the color the drug often has when it is illegally produced.

Real people using real psychedelics are seen in anthropologist Peter Furst's *To Find Our Life: The Peyote Hunt of the Huichols of Mexico* (1969), and *Yonomama* (1971) a film of a small group of Venezuelan Indians. The Yonomama are shown preparing and using (mostly for recreation) the hallucinogenic *epena* snuff, which the men (women rarely use it) take turns blowing into each other's noses through long tubes. After preliminary vomiting, they experience powerful hallucinations and two have this conversation:

"Do you think this drug is strong?"

"I already told you no!"

"I can't see so well any more—don't tell me it isn't strong!"

Next a traveling shaman arrives. His function is to go from tribe to tribe, get high on their best snuff, and tell stories while he is stoned. These stories are used by the people to help them manage their affairs. The story on this particular occasion told of whites and Yonomamas killing each other and ended with a white child killing and eating a Yonomama child and being killed in turn. It must have been an uncomfortable moment for the white filmmakers!

Mescaline visions were fundamental to Eric Duvivier's *Images d'un Monde Visionnaire* (*Pictures of an Imaginary World*) released in 1967. Along with the flashing, often multifaceted images of mescaline are surrealist or Grand Guignol deformations representing hashish effects. Mescaline makes a brief ripple in Frederick Wiseman's documentary *Hospital* (1970), when a stoned-out college student is brought in.

With a screenplay by Paddy Chayefsky and direction by Ken Russell, *Altered States* (1981) promised to be the psychedelic film of the decade. Obviously patterned on John Lilly's writings, the plot has the hero drinking a South American hallucinogen in an isolation tank. Unfortunately, instead of voyaging into higher consciousness, the plot descends into unbelievable fantasy at this point as the hero turns physically into a monkey. Those lovely costumes which weren't left out of the film are blurred over with optical effects and what could have been a fantastic trip becomes just another horror movie.

13 Avant-Garde, Underground, and Far Out

One striking aspect of Western civilization in the last two decades is the great development of opportunities for individual expression. Because of the expense involved film has lagged behind other media in this respect and it is only with the development of the super-8 format in the 1970s that film has become a truly public medium. Nevertheless, there was a great flowering of underground or independent filmmaking in the 1960s and it was inevitable that many of these films should have been influenced by the creators' drug experiences.

Although it is evident that the psychedelic revolution profoundly influenced underground as well as aboveground filmmaking, only some of the more obvious drug-oriented films are discussed here and readers who wish to explore this area further may consult some of the standard texts such as Renan's *An Introduction to the American Underground Film*, Curtis's *Experimental Cinema*, and Sitney's *Visionary Film*.

"Avant-garde," "independent," and "underground" all characterize these films to some extent, though perhaps "very low budget" would be a more appropriate category in which to include them all, since rarely do they exceed a budget of a few thousand dollars and many have been made for far less than that. As a consequence, these films are almost always 16mm shorts in black and white, and they are not distributed through the usual commercial channels. The technical aspects of these films are usually crude by Hollywood standards, but they are often personal, honest, free, and unpredictable to a degree rarely attained in the commercial cinema.

Many of these films convey a highly personal message and are not meant to evoke an intellectual response nor to provide entertainment for the masses. Undoubtedly, some of these films will be more comprehensible or enjoyable to those with psychedelic experience. One of the few failings of P. Adams Sitney in his otherwise superb book *Visionary Film* (1974) is his consistently intellectual approach to film. A closely reasoned exegesis is often an inappropriate response whether it be to cherries jubilee, a Mozart symphony, an orgasm, or a psychedelic film.

A few filmmakers have commented frankly on their drug experiences. "Early in life I experimented with peyote, LSD and so on, but in many ways my films are ahead of my own experience" (Jordan Belson). "It's a little like being high on a small amount of LSD" (Bruce Baillie commenting on his hepatitis). "Numbers 1 to 5 were made under pot; no. 6 with schmeck (it made the sun shine) and ups; no. 7 with cocaine and ups; nos. 8 to 12 with almost anything, but mainly deprivation, and 13 with green pills from Max Jacobson, pink pills from Tim Leary and vodka; no. 14 with vodka and Italian Swiss white port" (Harry Smith). For the most part, however, drug influences must be inferred from the films.

If Cocteau can be called the patron saint of the independent drug-inspired film, then Kenneth Anger can be regarded as its father, because of his early entry into films (he made *Fireworks* in 1947 at the age of seventeen) and his prominence as a figure in the film world. Anger's *Inauguration of the Pleasure Dome* was completed in 1954, but was revised in 1966 (the "Sacred Mushroom" or "LSD" version), and the latter version was specifically intended for psychedelically altered perception. Inspired by Aleister Crowley's magic rituals, the film shows costumed characters from classical mythology drinking a psychedelic witches' brew and experiencing changes in psyche and appearance. Rapid cutting and superimposition begin at this point. A triple-screen version was shown in 1958, and the 1966 version adds footage of naked souls from *Dante's Inferno* (1935) and quintuple superimposition of images. Subtitled *Lord Shiva's Dream*, it shows the Great Beast (Crowley) lighting a joint for his Scarlet Woman. Later, Pan's drink is poisoned with an aphrodisiac initiatory powder that Shiva had hidden in a chamber of his ring.

Anger has continued to use drug themes as incidental plot features. His well-known motorcycle film *Scorpio Rising* (1964) shows Scorpio taking a snort of cocaine (Michael McClure's "Ace of Light"), and the Deacon and Deaconess smoke hashish with the Magus in the costume of an Egyptian god in *Invocation of My Demon Brother* (1969).

Probably no other films discussed in this section have been given the attention received by Anger's efforts, though some have been quite polished and effective. Belgium, one of the founts of surrealism, has produced several notable films of this sort, including *Narcose* (1967) by Philippe Graffe and *Junkies Island* by Louis Langled, both of which utilize very limited imagery to create an impression.

Poles apart from Anger's works are the visually stunning pieces of Jordan Belson. Unfortunately, most of Belson's work is little known because he formerly refused to allow his films to be shown. His *LSD* (1954) is the second film in the underground psychedelic cinema, though it was later abandoned and reworked into his *Cosmos* (1971?). Belson's Vortex Concerts, given in San Francisco in the late 1950s, and also at the 1958 Worlds Fair in Brussels, profoundly influenced the subsequent use of visual imagery in avant-garde and commercial cinema and were crucial to the development of the light shows that have become such a fixture of the pop scene.

After his Vortex period, Belson produced a series of films of stunning visual complexity—*Allures* (1961), *Re-Entry* (1964) often regarded as his masterpiece, *Phenomena* (1965), *Samadhi* (1967), and *Momentum* (1969), all accompanied by electronic sound tracks of his own composition. Belson has also done special effects for Hollywood films such as *Journey to the Far Side of the Sun* (1969). The films are full of cosmic imagery of outer space—suns, clouds, stars, and amorphous lights that often pulsate with bodily rhythms such as heartbeats or breathing. All of Belson's visual trickery is very smooth and sophisticated—it is usually difficult to decide how it was achieved. *Allures* deals with rebirth of matter whereas *Re-Entry* analogizes between space flight and the death-rebirth cycle as described in the *Tibetan Book of the Dead*. As the name implies, *Samadhi* is concerned with the altered consciousness of yogic states and the tantric energy flows. *Momentum* concerns a journey to, and inside of, the sun, and marks Belson's entry into films made with computers and videotape. Since these are among the most sophisticated visual expressions of the psychedelic age, they are described in detail. The following is excerpted from Gene Youngblood's *Expanded Cinema*:

> *Allures* begins with an ethereal pealing of bells. A centrifugal starburst of pink, yellow, and blue sparks whirls out of a black void. Its points collect into clusters and fade. Bells become weird chimes; we sink into a bottomless orange and black vortex. An intricate pink mandala of interconnected web patterns spins swiftly into the distance. A caterpillarlike coil looms ominously out of infinity. We hear a tweetering electronic warble, a collection of threatening piano notes. Pink and yellow sparks wiggle vertically up the frame. Distant snakelike coils appear and fade. A tiny sun surrounded by a huge orange halo disintegrates. There are flying cometlike petal shapes.
>
> Oscilloscope streak-dots bounce across the frame with a twittering chattering metallic noise. They form complex triangular and tetrahedronal grid patterns of red, yellow, and blue. Out of this, evolves an amorphous yellow-white pulsating globe of fire without definite shape. It vanishes, and a blue neon-bright baton rotates slowly into infinity.
>
> "I think of *Allures*," says Belson,
>
> > as a combination of molecular structures and astronomical events mixed with subconscious and subjective phenomena—all happening simultaneously. The beginning is almost purely sensual, the end perhaps totally nonmaterial. It

> seems to move from matter to spirit in some way. *Allures* was the first film to really open up spatially. Oskar Fischinger had been experimenting with spatial dimensions, but *Allures* seemed to be outer space rather than earth space. Of course, you see the finished film, carefully calculated to give you a specific impression. In fact, it took a year and a half to make, pieced together in thousands of different ways, and the final product is only five minutes long. *Allures* actually developed out of images I was working with in the Vortex concerts. Up until that time, my films had been pretty much rapid-fire. They were animated, and there was no real pacing—just one sustained frenetic pace. After working with some very sophisticated equipment at Vortex, I learned the effectiveness of something as simple as fading in and out very slowly. But it was all still very impersonal. There's nothing really personal in the images of *Allures*.

After the glowing blue baton vanishes, the screen is black and silent. Almost imperceptibly a cluster of blue dots breaks from the bottom into magnetic force-fields, which become a complex grid pattern of geometrical shapes superimposed on one another until the frame is filled with dynamic energy and mathematical motions. A screeching electronic howl accentuates the tension as galaxies of force-fields collide, permutate, and transmute spectacularly. Some squadrons rush toward the camera as others speed away. Some move diagonally, others horizontally or vertically. It's all strongly reminiscent of Kubrick's *2001*—except that it was made seven years earlier.

Elsewhere in the film, rumbling thunder is heard as flying sparks collect into revolving atomic structures whose nuclei emanate shimmering tentacles of tweetering multicolored light. At the end, we hear ethereal harp music as a pulsating sun, fitfully spewing out bright particles, reveals within itself another glimmering galaxy.

Re-Entry is chiefly informed by two specific sources: John Glenn's first satellite orbit, and the philosophical concept of the *Bardo*, as set forth in the *Bardo Thodol* or *Tibetan Book of the Dead*, a fundamental work of Mahayana Buddhism. According to Jung, *Bardo* existence is rather like a state of limbo, symbolically described as an intermediate state of forty-nine days between death and rebirth. The *Bardo* is divided into three states: The first, called *Chikhai Bardo*, describes the psychic happenings at the moment of death. The second, or *Chonyid Bardo*, deals with the dream state that supervenes immediately after death, and with what are called *karmic illusions*. The third part, or *Sidpa Bardo*, concerns the onset of the birth instinct and of prenatal events.

With imagery of the highest eloquence, Belson aligns the three stages of the *Bardo* with the three stages of space flight: leaving the earth's atmosphere (death), moving through deep space (karmic illusions), and re-entry into the earth's atmosphere (rebirth).

The film, says Belson, "Shows a little more than human beings are supposed to see." It begins with a rumbling thunderous drone, possibly a suggestion of rocket lift-off. In a black void, we see centripetal, or imploding, blue-pink gaseous forms, barely visible as they rush inward and vanish. The sound fades, as though we have left acoustical space. After a moment of silence, the next sound is wholly unearthly: a twittering electrical pitch as vague clouds of red and yellow gases shift amorphously across the frame. Suddenly, with a spiraling high-pitched whine, we see a gigantic solar prominence (one of two stock-footage live-action sequences) lashing out into space, changing from blue to purple to white to red. Now blinding white flashes, as though we're passing the sun, and, suddenly, we're into a shower of descending white sparks that become squadrons of geometrical modules moving up and out from the bottom of the frame, warping and shifting to each side of center as they near the top. . . .

The "boiling out" sequence is among the most dramatic in all of Belson's films. Suddenly, we hear a thunderous rumble, which increases in intensity until the bottom of the frame begins to turn pale manganese blue and cobalt violet, a gaseous boiling cloud that surges up over the frame turning alizarin crimson. We descend through it, as though it is being blasted upward by some explosive force far below. Image and sound increase to unimaginable intensity as though we're hurling through sheets of space fire in a cosmic heat belt. The spacecraft is out of our solar system and into another dimension. Death has occured; we move into the second stage of the *Bardo*.

At a corresponding point in the *Bardo of Karmic Illusions*, the Sanskrit text reads: "*The wisdom of the* Dharma-Dhatu, *blue in color, shining, transparent, glorious, dazzling, from the heart of* Vairochana *as the Father-Mother, will shoot forth and strike thee with a light so radiant that thou wilt scarcely be able to look at it.*"

This of course could be interpreted as a supernova whose maximum intrinsic luminosity reaches one-hundred million times that of our sun. The image in Belson's film is somewhat like slow-motion movies of atom blasts in Nevada with the desert floor swept across by a tremendous shock wave. At another point, it appears as a sky of mackerel clouds suddenly set aflame and blown asunder by some interstellar force. Shimmering iceberg shapes of every hue in the spectrum dance like galactic stalactites against a sizzling, frying sound. This becomes a dizzying geometrical corridor of eerie lights almost exactly like the slit-scan *Stargate Corridor* of Kubrick's space odyssey—except that *Re-Entry* was made four years earlier.

Carl Jung describes the final stage of the *Bardo*: "The illuminative lights grow ever fainter and more multifarious, the visions more and more terrifying. This descent illustrates the estrangement of consciousness from the liberating truth as it approaches nearer and nearer to physical rebirth."

The images assume majestic dimensions. Seemingly millions of minute particles suggesting *mesons*—cosmic rays that survive in the atmosphere for only a millionth of a second—cascade in sizzling firestorms down from the top and up from the bottom in shards of viridian, ultramarine red, Thalo blue. There's a sense of unthinkable enormity. Finally, we see a white sun surrounded by a pulsating red halo, which is then obscured by vapors. "The film does manage to transport whoever is looking at it," says Belson, "out of the boundaries of the self. At that very moment is when the foundation slips out from under us and very rudely we're brought back to earth. It's all very much like the process of spacecraft re-entry. You're out there, free, totally free from the limitations of earthly distance, and, suddenly, you have to come back, and it's a very painful thing."

Momentum was completed in May of 1969, after eighteen months of painstaking study and labor. In one sense, it's a refinement of the whole vocabulary he's developed through the years, distilled to its essence. But there are new effects inspired by this particular subject. *Momentum* is a calm, objective experience of concrete imagery that manages to suggest abstract concepts without becoming particularly symbolic.

It begins with stock footage of a Saturn rocket whose afterburners blaze in rainbow fury. We hear echoing ethereal music and slow cyclic drones. Next, a solar image in mauves and irridescent ruby, huge prominences flaring in slow motion. A series of graceful lap-dissolves brings us closer to the sphere as it revolves with a steady and ponderous dignity. In spite of its furious subject, *Momentum* is Belson's most serene and gentle film since *Allures*. This treatment of the sun as an almost dreamlike hallucinatory experience is both surprising and curiously realistic—to the extent that one can even speak of "realism" in connection with solar images.

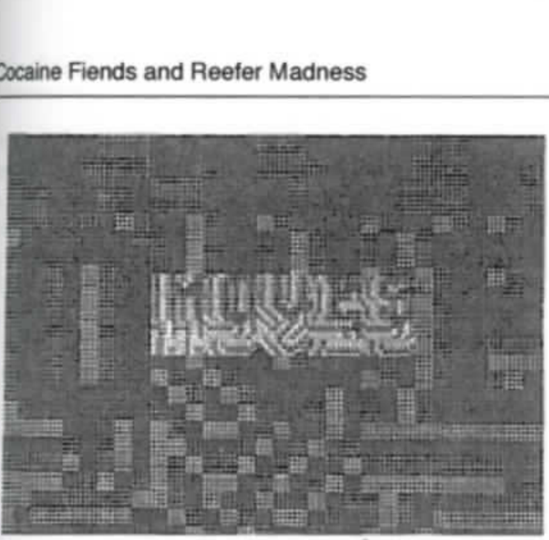
There's a visceral, physical quality to the images as we draw near to the surface and, with a soul-shaking roar, descend slowly into blackness: apparently the suggestion of a sun spot. Flaming napalmlike clouds of gas surge ominously into the void, which suddenly is shattered with an opalescent burst of light. We move through various levels of temperature and matter. Belson's now-familiar techniques seem to possess a pristine clarity and precision not previously so distinct. Sweeping cascades of flames seem especially delicate; fantastic towering shards of luminescent color reach deeper levels of the mind; the translucent realms of kinaesthesia leave one speechless.

Moving deeper into the mass, images become more uniform with a textural quality like a shifting sea of silver silt. Millions of tiny flashes erupt over a field of deep blue vapors. Quick subtle movements and sudden ruptures in the fabric of color seem suppressed by some tremendous force. Indefinte shapes and countless particles swim in a frantic sea of brilliance.

"Then the film goes into fusion," Belson explains. "A state of atomic interaction more intense than fission. This is supposed to take place on the sun, fusion." A blinding red fireball breaks into a multipointed star of imploding/exploding light energy, flashing brighter and brighter, mounting in intensity. An image similar to James Whitney's *Lapis*—a collecting of millions of tiny particles around a central fiery core—builds up to the moment of crescendo, with all the colors of the universe melting into one supremely beautiful explosion, and suddenly we're deep in interstellar space, watching a distant flash as a new sun is born.

The films of Harry Smith are also visually stunning, though quite different from those of Belson. Most of Smith's works involve collage or painting directly on film and some are the finest ever done in this technique. His *Number 10* is an "exposition of Buddhism and the Kabala in the form of a collage" and depicts incredibly complex mandala evolutions, similar to the eyes-closed imagery produced by psychedelic drugs. *Number 12* (*Heaven and Earth Magic*) is a complex collage film that was originally six hours long. *Number 13*, which Smith says was inspired by LSD, was to have been an animated version of *The Wizard of Oz*, but the death of his backer caused its abandonment and only a fragment remains. Smith is also known for his Folkways recording of the Kiowa peyote ceremony.

Many other underground film artists continued the psychedelic animation that was to culminate in *Yellow Submarine*. In *Hamfat Asar* (1965), one of Larry Jordan's most elaborate animations, an



Stan Van Der Beek's and Kenneth Knowlton's variations on the word *movies* produced by a Fortran-primed digital computer interfaced with a microfilm plotter.

antique seascape serves as the background for a seemingly endless variety of objects (including mushrooms) and creatures that appear, transmogrify, disappear, and reappear. Peter Spoecker's *Pulse* (1969) is described by him as follows: "This film is entirely animated and consists of over 6,000 meticulously executed, often detailed drawings. Two artists spent over a year of full-time-plus work to complete the task. Some of the work was done under the influence of LSD. The film contains abstract as well as representational elements. The sound track is a synthesis of sounds from an extreme variety of sources."

Potpourri (1968) is another of Spoecker's animations and is said by him to be "a tour de force of animation and time drawing involving the work of seven artists. A major portion of the drawing was done under the influence of LSD and a variety of other hallucinogens. The drawing is almost wholly nonrepresentational. The sound track is a chaotic, mind-bending sound flow which matches the character of the visual quite well. The work of seven 'psychedelic' artists is blended into a constantly changing pattern where the identity of each artist is lost in the totality. None of the artists are sure at times who did what, but the finished film has an organization which transcends the plan of any one individual."

John Hawkins describes his unusual acid-inspired animated film *LSD Wall* (1965) as "an attempt to reproduce some visual hallucinations while on a trip (a number of years ago) done in the major portion with clay animation. On the average, it took one hour to shoot one half-second's viewing time. I felt that clay was the best medium to demonstrate what one might see under the drug experience."

Patricia Marx's four-minute animated *Things to Come* (1953), with cinematography by Jordan Belson, contains graphics created while she was under the influence of hallucinogenic drugs, and is the first so-called trip film, or psychedelic light show. Bob Greenberg says his *Poeme* (1968?) was "designed as a silent visual experience based upon musical relationships . . . the film has been happily received as a home movie of *My Trip*. Guaranteed to work with or without acid."

Another film owing much to psychedelic visions, Paul Sharits's *Ray Gun Virus* (1966), uses stroboscopic alternation of solid color frames, to induce what he terms "the sense of striving, leading to mental suicide and death, and then rhythms of rebirth." Other interesting comments on this film were made by Stan Brakhage: "I really do think you have a very fine film there of magnificent subtlety in its by-play with the texture of film and eye's grain. . ."; Ed Emshwiller: "The retinal retention of afterimages is remarkable!"; and the New York Museum of Modern Art: "With films like *Ray Gun Virus*, LSD may become obsolete." *Nothing* (1968), another of Sharits's flicker films, employs the imagery of the five Dhyani Buddhas in a Tibetan mandala, among other things, and was characterized by its maker as "a journey toward the center of pure consciousness (dharma dhatu wisdom)—space motion generated rather than illustrated—time color energy create visual shape—in negative time growth is inverse decay." Similarly, George Landow's *Bardo Follies* (1967) is centered on images from the *Tibetan Book of the Dead*, and employs repetitious film loops to create a rhythm in the images that gradually change from human to amorphous.

John Avildson, later to gain fame for *Joe* and other films, made the five-minute trip film *Light, Sound, Diffused* (1966), and John Casanaugh produced *Acid Man* in the same year. Bob Beck did the visuals for an eleven-minute color film *The Psychedelics* (1968?) and Ira Cohen produced his LSD trip film *The Invasion of the Thunderbolt Pagoda* about this time. Another film of this period, *Orgia* (1968?), was described by its maker, Willard Maas, as "a fragment of an abandoned long work on Saint Theresa of Ávila. A sexual orgy symbolizing the decadence of modern society. . . The opening scene shows the director handing out masks to the actors—the same ones used in *LSD Wall* by John Hawkins. The taking of LSD was part of the original script."

Michael Weise's *Tree* (1968?) was advertised as "for psychedelic interpretation," and a similar interpretation was clearly called for in *Approach: Innocence* (1969?), which starred Michael Sarrazin. The intimate association of psychedelics with the production of *Theoria* (1970) was described by its maker Marc Adrian in the film co-op catalog. (If his trip lasted only thirty-four minutes, he probably injected DMT—dimethyl tryptamine.)

> A study about drug experiments. While I was giving myself a shot of a widely used drug compound I was filmed. At the same time I made a written report about associations and colour-visions that were produced by drugs. Later on this report served as the script of the film. The upshooting remembrances and visions were reconstructed and made visible by filmed documents of my life. Through a complicated system of copying it was also possible to imitate the colour visions.
>
> During the whole time of the experiment a record player was playing a theme of an old opera. The whole context of the produced sensation has the outer appearance of a strange, somewhat wicked catholic mass. Most of the produced associations were naturally dealing with my ideas about art, society, or are simply mixed-up remembrances. The auditory imaginations were imitated as well as possible. The length of the film corresponds to the length of the experiment, which lasted for about 34 minutes.

Michael Zuckerman's *Soul Trip Number Nine* (1969?) was likewise clearly related by its author to consciousness-expanding experiences. "STNN is the story of burned-out love. In images of startling originality it takes the viewer to the shadow world of dreams and yearnings that hovers in the psychedelic twilight of the turned-on mind. Slowly as the lovers sink deeper into a drugged state their unconscious desires rise to the surface. In brilliant colors the images tumble across the screen to reveal the feelings evoked by this, their last trip together. . . ."

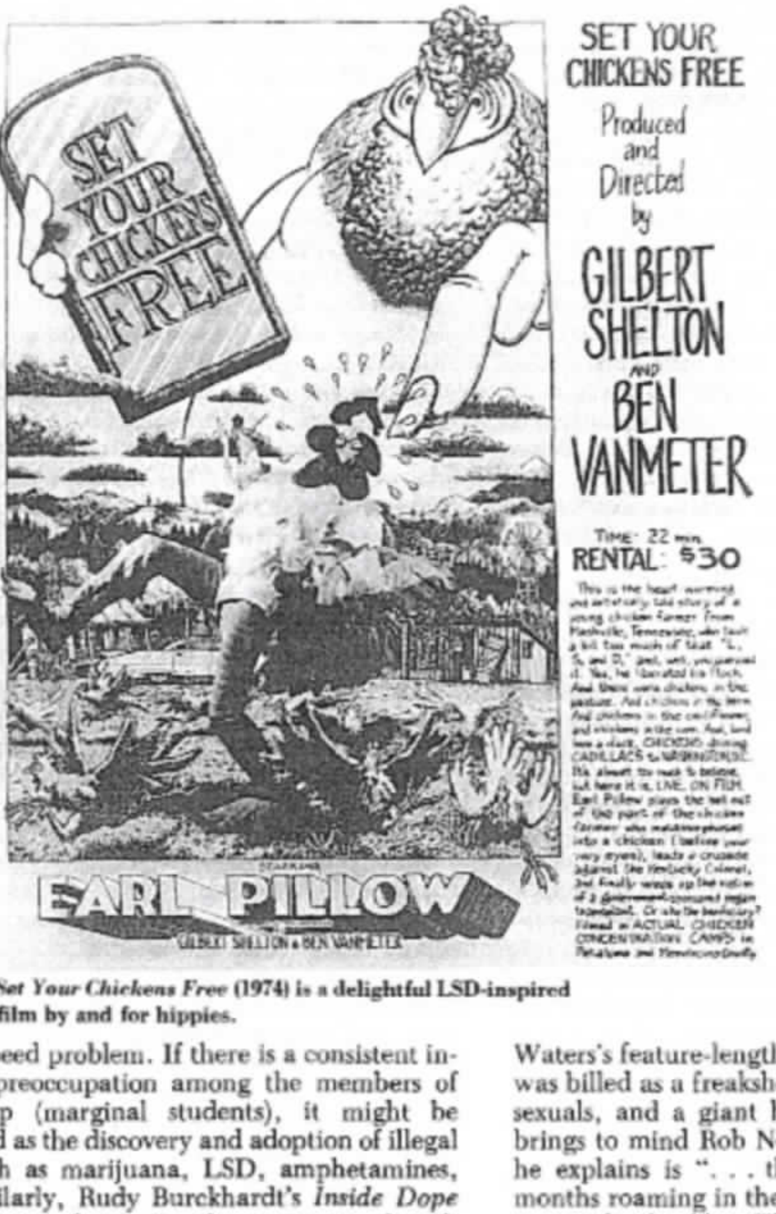
Robert Branaman's *Night Light and Day Hi's* (1965) shows the moving landscape in Big Sur painted over with psychedelic patterns, and Homer Groening's *Psychedelic Wet* (1967) uses lots of tricky camera work and color filters to simulate the effects of being turned on without drugs and was consequently touted in drug-abuse film lists. David McLaughlin's *Stoned Adventure* (1967?) was exactly that. As he relates it: "The film is a record of a trip in a car. That's me driving and filming at the same time." John Gruenberger's *Belladonna* (1968?) was described by Geoffrey Mallen: "The strange quality about the film may be due to its faithful recreation of the shapes of dreams . . . . This is a subtly mesmeric, narcotic experience. It is as if the layers of flesh were to peel away to reveal the mind at work, except that here, we become the mind, and layers of perceptual reality dissolve before our eyes, all according to the plan of a writhing subconsciousness . . . memorable for its aura of sickness and evil. . . ."

Ben Van Meter is well known on the West Coast for light shows and trip films such as *Acid Camp* (1964?) and *Oldsmobile* (1965), the latter inspired by peyote. *Acid Mantra; or, Rebirth of a Nation* (1968) shows young people being free, whereas *Naked Zodiac* (1969) is a feature-length film on the astrological signs, one of which is represented by a nude lass who takes hallucinogens. Van Meter's most recent film *Set Your Chickens Free* (1974), is an LSD-inspired film made with Fabulous Furry Freak Brothers originator Gilbert Shelton.

Storm De Hirsch has composed a number of striking films including *The Color of Ritual, the Color of Thought* (1967?) and a trilogy composed of *Divinations* (1964) made without a camera by drawing on the film, *Peyote Queen* (1965), and *Shaman* (1967). *Peyote Queen* is an eight-minute ritual incantation with drum-punctuated visual imagery of which she says: "My third eye takes me on a frame to frame binge of color, calligraphy, laminations, etchings and incisions on film." D. Noguez, writing in *La Nouvelle Revue Française* commented: "A very beautiful work! The abstractions drawn directly on film are like the paintings of Miró moving at full speed to the rhythm of an African beat."

Ken Kesey, author of *One Flew Over the Cuckoo's Nest* has produced, with friends Ken Babbs and others, a marathon trip film or film of a trip *Intrepid Traveller and His Merry Band of Pranksters Search for a Cool Place* (1964–74). Bruce Connor's *Looking for Mushrooms* was also produced over a long period (1961–67). It seems to have peyote and/or magic mushrooms as a central motivating force, and Connor remarks of it: ". . . famous documentary containing full information, coffee can, light, maps, passwords, invisible fingers, flaming apple jellies, shiny elbows, upsides, etc. Special effects by Isauro Nava, Rancho Del Cura, Huatla De Jiminez, Mexico."

Various other underground figures have recorded drug use as part of the youthful odyssey. Jacob Burckhardt and George Fishman digressed on the theme of *Snorting Speed in the Bennet Hall John* (1969?): "A possible solution to the marginal



***Set Your Chickens Free* (1974) is a delightful LSD-inspired film by and for hippies.**

student speed problem. If there is a consistent individual preoccupation among the members of this group (marginal students), it might be designated as the discovery and adoption of illegal drugs such as marijuana, LSD, amphetamines, etc." Similarly, Rudy Burckhardt's *Inside Dope* (1971) treats drugs in documentary though lighthearted fashion. The filmmaker comments: "*Inside Dope* is a pseudoeducational, fictitious documentary survey of the ups, downs, ins and far outs of dope. . . . Including a crack drill corps of marching pills (in an animated sequence by poet Larry Fagin)."

Jon Cutaia's *Rituals* (1966) also shows youth involved with drugs—the sequence of a woman freaked out on acid who resorts to razor blades got the film banned by UCLA for three years. Jon Waters's feature-length *Multiple Maniacs* (1969?) was billed as a freakshow of dope addicts, homosexuals, and a giant hallucinatory lobster. This brings to mind Rob Nelson's *Bag* (1971?), which he explains is ". . . the edited record of three months roaming in the Roxbury ghetto of Boston in search of a film. The sound track features an interview with a black drug addict encountered on a street corner who, in his own words, has just had a good bag. Feeling good and talking because of it, he describes fifteen years of taking drugs, larceny, jail sentences, hospitals, etc."

Related films are Eduardo Guerrero's *Arms and Needles* (1971?) and Warren Sonbert's *Amphetamine* (1966). *Amphetamine* shows boys shooting up at a party, having blurred vision, and engaging in sex. William Burroughs's *Towers Open*

Fire (1963), produced and directed by Anthony Balch, conveys some of the chaos of the world with its scrambled sights and sounds of drugs, masturbation, homosexuality, violence, guns shooting, people disappearing, and so on. Burroughs maintains that the aboveground cinema has barely begun to exploit the possibilities inherent in our actual daily experience of the world. We experience things speeded up, slowed down, repeating themselves with frequent memory lapses, flashbacks, and prominence of odd things or feelings. Burroughs simply demonstrates how unimaginative most editing is by presenting some randomly spliced film and/or tape, which invariably arranges itself into some order. Each random arrangement forces us to regard its segments in very different ways and creates dramatically different responses. Nevertheless, perhaps Burroughs's most bizarre connection with films is his narration of the 1921 Danish witchcraft film *Haxan*.

In his brief career, Ron Rice was able to produce some remarkable footage. *Senseless* (1962) is loosely structured around his trip to Mexico, with frequent pot smoking, whereas *The Queen of Sheba Meets the Atom Man* (1963) and *Chumlum* (1964) are easier to follow with the eye than with the brain. The latter can be regarded as an erotic reverie in which time is distorted or folded over and one sequence shows filmmaker Jack Smith (*Flaming Creatures*) smoking hashish in Arabian costume.

Bhob Stewart makes some interesting remarks relative to his film *The Year the Universe Lost the Pennant* (1961): "When I was working on [the film] in 1961, I was just about to lose faith in my theory of random, sometimes free, associative images and junk the whole project. Then I took mescaline and knew instantly that I was right. The months of self-doubt and idle play came to an end and I completed the film in the following two weeks."

Dave's Fantastic Fifties Rock Group (1968) is another personal filmmaker's view of life. Wheeler Dixon remarks of his film: "Now Dave has a speed freak in the front room and deals in hot cigarettes and smoke for a living. . . . In four sequences: getting up, making a pickup, smoking up and the morning's tea." Dixon also discovered a two-and-one-half-minute piece of film shot in 1932, showing Cab Calloway and his Harlemaniacs performing, which Dixon circulated as *Reefer Man*. John McLean's *End of the War in Vietnam* (1969?) provides a journey through the mind of a turned-on GI on a beach in South Vietnam—"a time loop at the end of an unseen war." Another personal view of the world is Jim Hoberman's *Customs and Immigration* (1971), "an over-the-shoulder and look-back-in-confusion view of sex, drugs and cinema."

Underground films with the accent on marijuana include Glen Reisman's *How I Dumped My Dope and Started Picking for Gold* (1971?), Len Glaser's *The Joint* (1969?), Severo Perez's *Mozo, an Introduction into the Duality of Orbital Indecision* (1969?), which Perez describes as "a satire on 'stone' films—it follows a man through an afternoon high," and Bill Haugse's Sgts. *Banned* (1968?). Haugse characterizes the latter film as "funking around in Venice, Calif.—Sunday afternoon and the kits—stereopticon dream; old ladies playing cards"; with the "Had a smoke and I stepped into a dream" Beatles sound track. Michael Lions's *Hipmatized* (1970) tells how a "young businessman begins home from the office. On his way, hip people invade his world. While dancing Berkeley street people seep into his mind, hip people in Seattle give him a ride, offer him a joint, sing to him, and forcefully persuade him. He submits."

Underground creators have also turned out some stoned animation. Tom Paxton's dope song "Hanoi Gold" has been animated by Jon Wakuluk (1969?) and John Kimball's *Canabus* (1968) is a three-minute film of animated joints. J. Gray and J. Cherry animated the Jefferson Airplane song "White Rabbit" (1969).

James Servais has produced *Mme. Curie* (1967?)—"early work, the vampire myth—mescaline cure," and *Coke* (1968?)—"a cocaine commercial—very hard, very yellow, very obscene—a good rush." Another film combining vampires and a drug perspective is Stig Wegge's *A Taste of Sister Morphine* (1968?). Composed of eight short segments and available only in 8mm, it was produced for the Church of the Vampire for use in the rituals of the cult. A cut version has been made available for public release. "Each film is a reverie, a vampire vision, that sucks life and color from the earth to the heartbeat rhythm of pale animal children, the fantasies of dark and icy women." Also in a class by itself is Lenny Lipton's super-8 documentary on a drug-using guru with nine wives, *Foundation of the Revelation* (1975).

Some underground films of nebulous origin are *Imagination* (dealing with LSD), *Airplane Glue, I Love You*, *1x1 = infinity* (LSD), *Tom's Film* ("The fine art of toke and split"), *Euphoria* ("Remember what it was like thirty-five minutes after you smoked your first joint?"), *Permutations*

(1967) and *Amanita Pestilans* (1963). The latter concerns an enormous smelly mushroom that appears on a man's lawn, making him the object of ridicule.

This should suffice to give some idea of the range of variation in the underground psychedelic cinema. The influence of these films on underground or aboveground films is difficult to gauge, but programs of experimental films have been frequent events on the West Coast, and in New York, at colleges in the United States, and at universities and film festivals in Europe throughout the 1960s and 1970s. Few of the filmmakers have actually gone on to work with major production companies, and their main influence has been through some of the younger members of the film establishment who have viewed these works. Underground films have much of value, but the conservative and monopolistic nature of the film industry make innovation and creativity difficult.

14 Ups and Downs and Sideways

Valley of the Dolls

Barbiturates were introduced into the practice of medicine in 1903 and it was not long before sleeping powders made their appearance in films. Barbiturate addicts and sedative overdoses steadily increased in number and frequency, but it was not until after World War II that they became almost universally available.

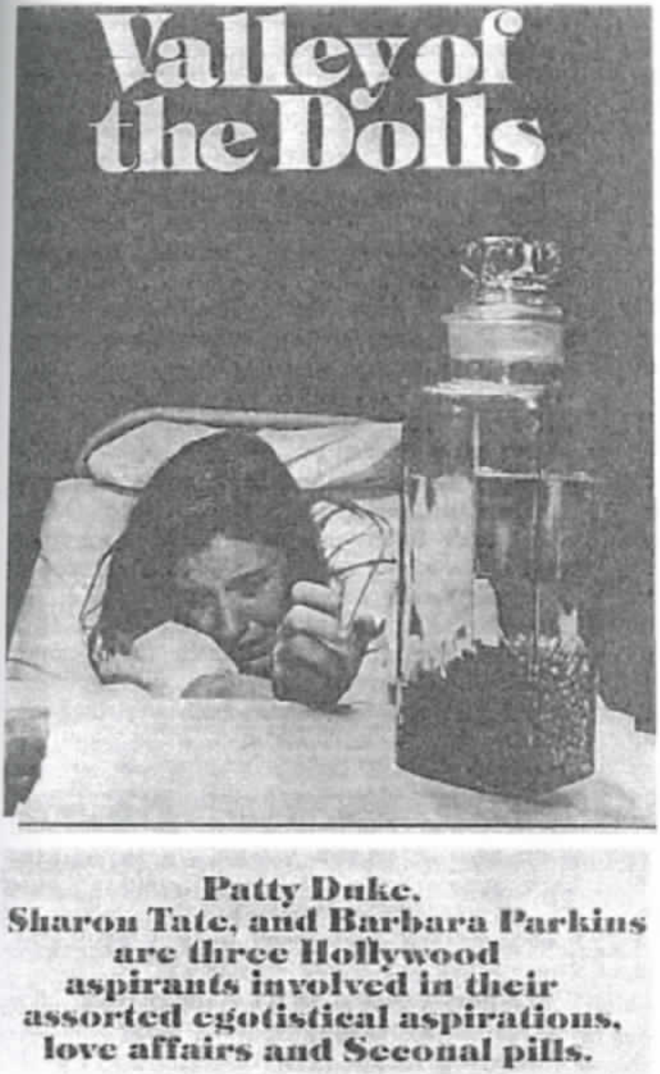
By far the commonest use of barbiturates in films was as a means of suicide or murder. A man murders his mistress with an overdose of sleeping pills in the German film *Die Nacht der Zwölf* (1945). Few references occurred in the next decade and it was only in the 1960s that barbiturates came into their own as destructive tools.

A modernized version of the Greek classic *Phaedra* (1962) has Melina Mercouri committing suicide with barbiturates, and Rex Harrison murders Susan Hayward with "reds" in the U.S.-British-Italian *The Honey Pot* (1967). Aspiring actress Kim Stanley winds up with reds and whiskey rather than fame and fortune in *The Goddess* (1958). *The Slender Thread* (1965) is the telephone line over which Sidney Poitier attempts to locate an overdosed Anne Bancroft. Warhol's *Lupe* (1966) starring Edie Sedgwick, faithfully describes Lupe Velez's fatal overdose of sleeping pills. John Cassavetes's *Faces* (1968), one of the few independent films to win critical and commercial acclaim, has one of the troubled wives attempting suicide with sleeping pills.

There was a virtual epidemic of ups and downs in postwar Japan, and many films reflect this. *Bushido—Samurai Saga* (1963) has a modern episode in a long family history in which a woman commits suicide with barbiturates, and *Manji* (1964) has a similar theme. *Waterfront Blues* (1970), *Law of the Outlaw* (1971), and *Resurrection of the Beast* (1969) likewise depict sleeping pills as the modern alternative to cliff leaping for distraught women. Interestingly, men are seldom shown using downers for an easy demise in films, though they often do so in reality.

"Dolls" is a slang term for barbiturates in some circles, and *Valley of the Dolls* (1967), for all its dreadful acting and painful clichés, offers an uncompromising study of career-oriented women who alternate ups and downs to enable their bodies to cope with their ambitions. Barbara Parkins, Patty Duke, and Sharon Tate are some of the reds and bennies crowd and the last commits suicide with barbiturates.

Suburban Roulette (1968) promised sex and swapping but delivered only dull dialogue and a barbiturate overdose. Someone forgot to tell them that sex would be more fun if they took off their swimming suits! Sophia Loren is a rock-and-roll singer who becomes enamored of priest Marcello Mastroianni and, driven to distraction by the impossibility of the liaison, she attempts to terminate her misery with the old reliable downers in *The*


Valley of the Dolls
Patty Duke,
Sharon Tate, and Barbara Parkins
are three Hollywood
aspirants involved in their
assorted egotistical aspirations,
love affairs and Seconal pills.

Patty Duke reaches for some reds in *Valley of the Dolls* (1967). The credits were the most interesting part.

Hilary (Susannah York), returning to Ferguson Farm, searches for her brother Pink's (Peter O'Toole) stash of pills in *Brotherly Love* (1970).

Priest's Wife (Italian-French, 1970). Anne Baxter has her second near-fatal cinematic bout with pills in *The Late Liz* (1972). The film was based on the autobiography of heiress Gert Behanna, whose religion forbade the use of alcohol.

Ann-Margret gobbles reds in *Carnal Knowledge* (1971), and Maude (Ruth Gordon) shuffles off this mortal coil and her youthful admirer in *Harold and Maude* (1971) with the help of pills. Joanne Woodward has a flash of her pill-popping mother gobbling handfuls of reds in *Rachel, Rachel* (1968). Barbiturates and tranquilizers are not used for murder or suicide but to keep a mental patient imprisoned in a hospital in the French-Italian *To Die of Love* (1970). Turnabout is fair play and it is a mental patient who gives barbiturates to school-children in *The Silent Playground* (1963).

Barbiturates mix with drugs, sex, and violence in the cycle saga *Black Angels* (1970). Rival gangs indulge in internecine rumbles after the blacks get the whites loaded on reds. *Tribes* (1970) shows a Marine Corps recruit using downers to cope with the rigors of basic training. Army psychiatrist Gregory Peck gives "flak juice" (sodium pentothal—the so called truth serum) to his patients for therapeutic purposes, with modest results—one leaps off a tower—in *Captain Newman, M.D.* (1964). Another doctor administered barbiturates (veronal) with untoward results in *House of Wax* (1953).

A few films even use barbiturates for comic relief. New Yorkers drop a few in the inferior Doris Day comedy *Where Were You When the Lights Went Out?* (1968), and disappointed groupies submerge their sorrows with them in Frank Zappa's wonderful madness *200 Motels* (1971). We end this rather depressing area of the filmic pharmacopoeia with a bright scene from an otherwise dismal Bob Hope comedy—*Global Affair* (1964). Hope has some business with a cop whom he tells to hurry because he's taken some sleeping pills. In response to the cop's query, Hope says he's taken nembutals whereupon the cop opines, "I like seconals better—pop a couple in the morning and stay groggy all day."

Cocaine

By the time the talkies arrived the heyday of cocaine was over. A scare campaign followed by repressive legislation had greatly diminished both the use and availability of cocaine. The situation prior to World War II was very different from the present in that most of the cocaine appearing on the black market was diverted from legally manufactured cocaine, either directly from France and Germany, or indirectly via Asia or Latin America. As with opium and marijuana, cocaine use was driven underground and humorous or casual references to it virtually disappeared, except for a few songs in musicals of the early 1930s. Cab Calloway did one of his famous drug songs in *The Big Broadcast* (1932) and Cole Porter's musical *Anything Goes* (1936) contains a version of his song "I Get a Kick Out of You" with the original lyrics "I get no kick from cocaine/I'm sure that if/I took even one sniff/It would bore me terrifically too."

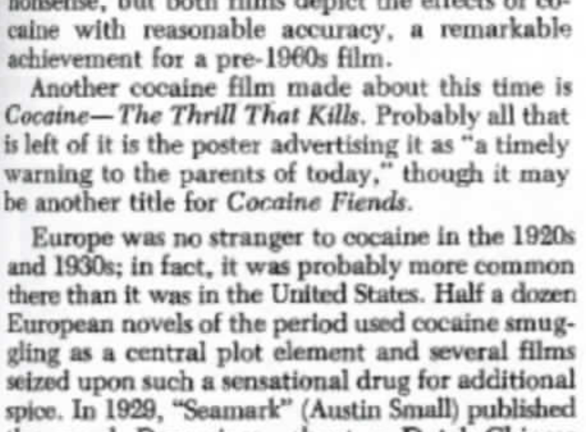
John Barrymore, riding the crest of the wave created by his performance in *Svengali*, portrayed a mad ballet master who keeps a stash of white powder that is consumed by an addict who then kills him in a frenzy (*The Mad Genius*), (1931). The nature of the drug is unspecified, but the behavior is consistent with the use of cocaine or the heroin-cocaine mixtures often used at the time. Boris Karloff has a regretably small role at the beginning of this film. *Little Giant* (1933) contained a passing reference to the white wonder, which was omitted from its subsequent remakes (the last with Abbott and Costello). The same year Claude Rains gave a fine performance as *The Invisible Man* who vanishes and eventually drives himself mad with an Indian drug called monocaine. A cocaine-containing species of the same genus as the coca plant occurs in India (*Erythroxylon monogynum*) and the paranoia experienced by Rains is reminiscent of cocaine effects.

With the exception of the "nose powder" incident in Chaplin's *Modern Times* (1936), already mentioned, the next American film to mention "snow" was the camp classic *Cocaine Fiends* (1939), a remake of *The Pace That Kills* (1928), which has been described in detail. There are many points of difference between this film and its original, chief of which is that the girl who becomes enmeshed in drugs and vice in the big city is the central character rather than her brother. In this version Eddie and his sister Jane are working at a roadside restaurant rather than on a farm and city slicker Nick brings his "headache powders" to them—they don't even have to go to the big city for vice. Within minutes of meeting Nick, Jane comes up with a headache and good old Nick is right there. "Say, I've got the greatest headache medicine in the world." "It's marvelous—I feel better already," and off she goes leaving behind mother, God, and greasy spoons for fast Nick and the gang at the Dead Rat Café. From here on the plot is very similar to *The Pace That Kills*, with Eddie following Jane to the city, getting hooked by a fellow employee, and winding up an addict living with his pregnant hooker girl friend. Again brother and sister meet in an opium den, Eddie's lady drowns herself, and the coke king is snuffed (this time by his own daughter).

Like the earlier film, *Cocaine Fiends* features a preface about the dangers of drugs, off-screen coke sniffing, and "one dose and you're hooked" nonsense, but both films depict the effects of cocaine with reasonable accuracy, a remarkable achievement for a pre-1960s film.

Another cocaine film made about this time is *Cocaine—The Thrill That Kills*. Probably all that is left of it is the poster advertising it as "a timely warning to the parents of today," though it may be another title for *Cocaine Fiends*.

Europe was no stranger to cocaine in the 1920s and 1930s; in fact, it was probably more common there than it was in the United States. Half a dozen European novels of the period used cocaine smuggling as a central plot element and several films seized upon such a sensational drug for additional spice. In 1929, "Seamark" (Austin Small) published the novel *Downriver*, about a Dutch-Chinese captain who uses his boat to smuggle cocaine from China to London. In 1931, the British-French Gaumont company filmed *Down River* starring Charles Laughton as the half-breed Captain Grosman. This trip, Grosman decides to go for big stakes and brings in several hundred pounds of coke in a secret compartment of his boat, the *Yangtse*. Pretty but foolhardy Lady Hillary Kittredge decides to spy on him and ends up being kidnapped and forcibly addicted to cocaine. Captain Grosman is a mean cookie—he uses a light gun with magnesium flares to blind narcotics officers and coats his knives with bushmaster venom. He also smuggles his coke ashore in old biscuit tins that are sold to a Dutch junkman who is later revealed to be Grosman in disguise. But he is no match for Lady Kittredge who discovers his stash inside a stone Buddha, injects him with an overdose, and slips a warning note to the narcs.



Charles Laughton contemplates his cocaine-filled Buddha while benchmen dispose of a spy in the British drug-smuggling drama *Down River* (1931). This is probably one of his better roles, but the film is rarely seen.

One can only hope that more of this film survives than the still shown, since it sounds like one of Laughton's juicier roles.

One also hopes that *Der Weisse Daemon* (1932) has survived since it features Peter Lorre in a drama about a cocaine-addicted singer and the drug traffic in postwar Germany. A German film catalog describes the plot:

> A young singer addicted to narcotics! The truth about the destructive scourge of cocaine! Unscrupulous jobbers unmasked as the wire-pullers of the dangers of mania!
>
> After many long years in South America, Heini Gildemeister is looking forward to returning to Hamburg. But what has happened to his sister Gerda? How could the brilliant young singer change so completely? Why do her eyes glow so feverishly? The doctor tells him the bitter truth: cocaine! In her condition, Gerda cannot go on tour to Paris. But her manager, Dr. Urussev, cunningly thwarts all plans. Heini is involved in a wild brawl in a harbour tavern, and Gerda leaves without resistance. A hunchback gives a lead to the narcotics gang. Gerda's friend Dora, who is being infamously exploited by Urussev, stands by Heini. In an aircraft accounts are finally settled with the head of the gang. With a gargling scream, Heini's opponent plunges to his death. Gerda is admitted to a sanatorium. In relief Dora and Heini watch her condition improve visibly, as she again learns how to smile.

Pola Negri was another German star who played in a cocaine film prior to emigrating to Hollywood. She played the lead in *Tango Notturno* (1937). As the disappointed lover Mado, she attempts suicide, seeks to obliterate her sorrows with cocaine, and finally shoots herself. In real life Negri had better things to look forward to—she starred opposite Adolphe Menjou in *Hi Diddle Diddle* (1943).

The many appearances of the morphine-and-cocaine-injecting master sleuth Sherlock Holmes in silent films have already been mentioned. During the first two decades of the sound film strong censorship resulted in the playing down or elimination of Holmes's doping in films of that era. *The Hound of the Baskervilles* (1939) showed Holmes's dalliance with the "white fairy," but the scene was cut out and only added again in the version that appeared in the 1970s. In the last sentence of the film Holmes appeals to his friend, "Oh Watson—the needle." In *Sherlock Holmes and the Secret Weapon* (1942), he suggests that his archenemy Moriarty should kill him imaginatively by slowly withdrawing all his blood with a syringe. Moriarty chuckles—"The needle to the end, eh Holmes?"

Basil Rathbone and Nigel Bruce starred in a dozen other Holmes films, but none of these contain any drug references. However, several dozen other sound films based on the Holmes stories may depict Holmes's drug peccadillos. These include such British releases as *The Speckled Band* (1931), *The Triumph of Sherlock Holmes* (1935), *Sherlock Holmes and the Silver Blaze* (1936), *The Man with the Twisted Lip* (1951), *Sherlock Holmes Fatal Hour* (1930), *Fog* (1965), *A Study in Terror* (1965), and *The Hound of the Baskervilles* (1959). Among the American sound Holmes films are *The Return of Sherlock Holmes* (1929), *The Adventure of the Missing Rembrandt* (1932), *The Sign of the Four* (1932), *Sherlock Holmes* (1932), *A Study in Scarlet* (1933), *Poison Belt* (1935), and *Murder at the Baskervilles* (1936). Germany enriched the genre with *Der Hund von Baskervilles* (1936), *Der Mann der Sherlock Holmes War*

Cocaine withdrawal hallucinations plague Sherlock Holmes (Nicol Williamson) in *The Seven Per Cent Solution* (1976).

(1937), *Die Graue Dame* (1939), *Valley of Fear* (1964), and *Sherlock Holmes and the Deadly Necklace* (1964).

Robert Stephens as Holmes uses cocaine to escape boredom in Britain's *The Private Life of Sherlock Holmes* (1970). Holmes abandons the drug while he is involved with a case concerning a tiny submarine run by midgets, but he solves it in short order and returns to the needle. Holmes's most recent bout with cocaine occurs in *The Seven-Percent Solution* (1976), which explains Holmes's preoccupation with Moriarty as the result of a cocaine paranoia, so it's off to Dr. Freud for a cure. Freud withdraws Holmes from cocaine, which produces a series of bizarre hallucinations with beds full of snakes and hounds of the Baskervilles. This is a little hard to believe since hallucinations usually cease very quickly once the use of the drug is terminated, and it would be more plausible to have the visions occur during heavy use.

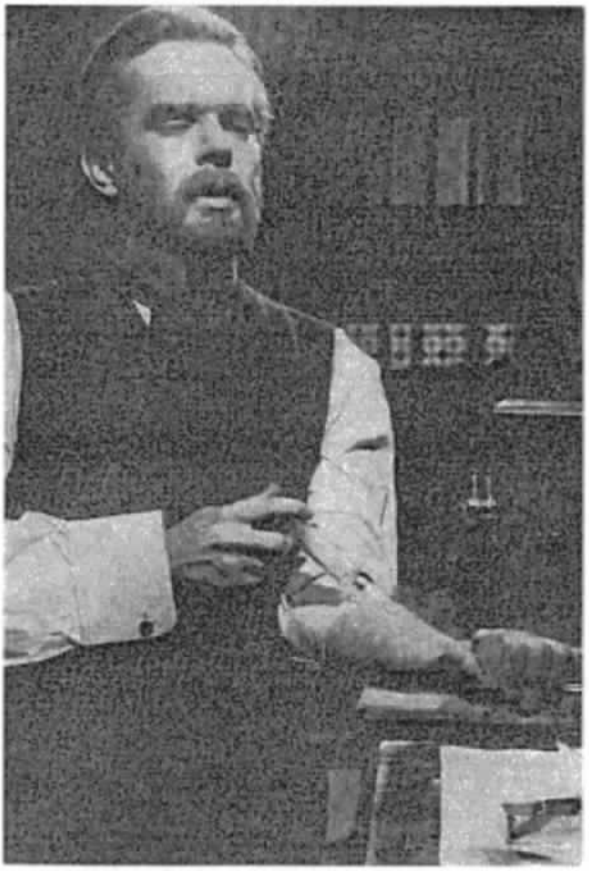
The reasons for regarding Dr. Jekyll's drug as cocaine, and the many silent films on this theme have been mentioned earlier. The arrival of sound added a further challenge to the Jekyll-Hyde role. *Der Andere* (1930) capitalized on the title of the 1920 version (also German-made) but the split personality in this version was not drug-induced. Fredric March won an Academy Award for his superb characterizations in Rouben Mamoulian's *Dr. Jekyll and Mr. Hyde* (1932) with Miriam Hopkins excellent as Ivy. Spencer Tracy and Ingrid Bergman did more than justice to the roles in MGM's *Dr. Jekyll and Mr. Hyde* (1941). In March's portrayal, the drug induced dramatic physical alterations and Hyde looked and acted like an animal, but Tracy's changes were vastly subtler, psychic ones. Subtlety was not achieved in *The Son of Dr. Jekyll* (1951) and only Louis Hayward's charisma saved the film from total oblivion. Boris Karloff, Lou Costello, and Reginald Denny were also transformed in *Abbott and Costello Meet Dr. Jekyll and Mr. Hyde* (1953), but this time they took their drug by hypo—perhaps for the first time in cinema. After this, Jekyll has frequently been seen to inject his medicine.

Bad genes give Gloria Talbott the creeps in the first distaff version of the talking era—*Daughter of Dr. Jekyll* (1957). In the British-U.S. *Horrors of the Black Museum* (1959), Jekyll's serum was used to transform a man into a killer, but Britain's *The Ugly Duckling* (1959) played it strictly for laughs with a moronic Jekyll and a slick jewel thief Teddy Hyde. Another British film version of the Jekyll-Hyde story that appeared the following year used Paul Massie and a feeble script, but was not without its novelties. *The Two Faces of Dr. Jekyll* (1960), shown in the United States as *House of Fright*, showed the injection transmogrifying Jekyll into a dashing, handsome Hyde complete with a fresh shave! He even tries to woo his own wife and succeeds in taking over Jekyll's body without using the drug, but Jekyll's part of the brain reasserts itself, produces the physical changes in Jekyll, who is promptly arrested for murders committed by Hyde. There is an intriguing scene in which Jekyll converses with Hyde in the mirror.

Rising horror star Christopher Lee had a role in the preceding film, and in 1971 he played the lead in *I, Monster*. Lee had previously had a similar part in which personality changes occurred in strange dreams (*Alias John Preston*, 1955) so he

Jean-Louis Barrault as Jekyll and Hyde in Renoir's *Le Testament du Dr. Cordelier* (1959). The modern Hyde takes a taxi.

Following modern trends, Christopher Lee changes into Hyde with an injection in *I Monster* (1971), but he is pointing the needle in the wrong direction.



Paul Massie changes to Hyde with an injection in the British *The Two Faces of Dr. Jekyll* (1960). The film has some interesting innovations, one of which is his strange manner of injecting.

proceeds cautiously. First he injects a cat, which becomes so fierce he has to kill it, and then a woman whose response is to reveal her erotic dreams. However, self-injections produce an ugly, slovenly, roué who, in true modern tradition, reverts to his former self with a different injection. The next year Britain produced a "liberated" rendition of the classic with *Dr. Jekyll and Sister Hyde* (1972), sometimes referred to as *Dr. Jekyll and Miss Hyde* or *Dr. Jekyll and Mrs. Hyde*, wherein *he* becomes *she*.

In the meanwhile, America had produced another of Jerry Lewis's dismal noncomedies, *The Nutty Professor* (1963), in which Lewis turns from goof to campus hero with a potion, but he is still a goof. Jack Palance turned in another polished performance as the good doctor in the U.S.-Canadian *The Strange Case of Dr. Jekyll and Mr. Hyde* (1967), in which Dr. Jekyll takes his medicine to separate the good and evil in him. However, only the evil Mr. Blood comes out in *The Man with 2 Heads* (1971, U.S.-British).

American television has actually produced some tolerable Jekyll and Hyde features. The old Bob Cummings television series had a "Dr. Jekyll and Mr. Cummings" episode in 1955. Cummings seems to have been training for his role—he was widely reputed to be a speed freak. Michael Rennie did a creditable job in the part in a mid-1960s television serial and Adam "Batman" West assayed a new potion in an episode of Rod Serling's "Night Gallery" in the 1970s. Kirk Douglas was Jekyll-Hyde in a bright and bouncy television musical adaptation in 1973.

Predictably, the pornographic filmmakers plucked such a ripe plum for their purposes, and in quick succession came (pardon the expression) *Dr. Sexual and Mr. Hyde* (1971), *The Adult Version of Jekyll and Hyde* (1972), and *Naughty Dr. Jekyll* (1973?).

Nor were non-English filmmakers lax in exploiting this theme. Italy leads the field with *Il Dottor Jekyll* (1951), *Dottor Jekyll* (1964), *Mio Amico Jekyll* (1960), *Dr. Jekyll* (1964), and *Twelve Plus One* (1970), a French collaborative effort with Orson Welles as proprietor of a theater with a Jekyll and Hyde play. *Mio Amico Jekyll* was a cheat—the good doctor transferred personalities from one person to another by a machine. Argentina produced a free adaptation with *El Hombre y la Bestia* (1951) as did Mexico in *El Precio del Demonio* (1958) and *Pacto Diabolico* (1968). The latter stars John Carradine and is peculiar in that the changes happen after drinking extracts from women. The theme was used

Women's (or men's) liberation comes to Dr. Jekyll. whose medicine transforms him into a woman in *Dr. Jekyll and Sister Hyde* (1972).

Four interpretations of Mr. Hyde: *above left*, John Barrymore; *above right*, Fredric March; *below left*, Jack Palance; and *below right*, Kirk Douglas. Some recent versions have made Hyde more debonair and the drug effects less magical.

in two films from India's rising film industry—*Shada Kalo* (1953) and *Black Cat* (1959). Internationally acclaimed director Jean Renoir and actor Jean-Louis Barrault gave class to a French version *Le Testament du Dr. Cordelier* (1959), shown in the United States as *Experiment in Evil*. Jesus Franco directed a free adaptation for German backers *Die Geliebtes von Dr. Jekyll* (1965), shown elsewhere as *Dr. Jekyll's Women*.

Cartoon versions have appeared from time to time, the first being the Tom and Jerry episode *Dr. Jekyll and Mr. Mouse* (1947). *Dr. Jerkyl's Hide* (1955) was a Looney Tune with Sylvester the Cat, and further feline antics were presented in *Mighty Mouse Meets Jekyll and Hyde Cat* (1951). Jekyll and Hyde were among the guests at *Mad Monster Party* (1967), a puppet animation. Shorts with the good doctor as their subject have included the Canadian *Gentleman Jekyll and Driver Hyde* (1950), the British *Teenage Jekyll and Hyde* (1963), and the American *The Jekyll and Hyde Portfolio* (1971).

Stock footage from the 1915 version was included in *Dr. Jekyll's Hide* (1932), in the Snappy series, and likewise for the 1920 Barrymore film in *Why Russians Are Revolting* (1970).

A vaudeville routine is based on Jekyll and Hyde in *Sing, Baby, Sing* (1936), and Dick Van Dyke plays it for laughs in a silent movie scene from *The Comic* (1969). The lighter side of personality transformation highlights episodes in *Two Weeks to Live* (1942) and *Paris When It Sizzles* (1964), in which Mel Ferrer has a brief fling as Hyde.

Although the drug aspects of Jekyll and Hyde are of major importance in that virtually everyone in the Western world became exposed to the idea that mind-altering drugs have evil consequences even if they are fun for awhile, there are many other ways of responding to, or analyzing, this story. It is a story of conflict between the conscious and the subconscious, between the superego and the id, between free and restricted sexuality, between good and evil. Or, it can be regarded as a psychological study of schizophrenia. In each case, however, the ability of drugs to expose the conflict and to influence its outcome can be emphasized, and even the recent films on this theme have not begun to explore this ability with the depth that our expanded consciousness allows (though a few other films have made attempts).

Perhaps the first postwar picture to defy the Motion Picture Production Code's ban on drug themes was *Fall Guy* (1947). Produced by Walter Mirisch for Monogram, this film was based on the short story "Cocaine" by Cornell Woolrich. The Italian *Brief Rapture* (1952) provided a Continental view of coke fiends, but was quite anomalous since Italian snowbirds had their innings in the 1910s and 1920s. The film may be based on Pitigrilli's classic novel *Cocaina*, published in Milan in 1921. The Italian classic *Bitter Rice* (1950) also involves cocaine.

Almost a decade passed before the appearance of the next cocaine flick—*Paris Blues* (1961), in which Paul Newman tries to cure flamenco guitarist Serge Reggiani of his cocaine addiction, which has supposedly reduced him to a miserable wreck. Again, the use of cocaine in this film is somewhat anomalous since "coco" had its heyday in Montmartre some forty years earlier, and though coke is undoubtedly still used there, paranoia and mania are more credible sequelae of overindulgence. The coke scenes were incidental to the story of Americans in the Paris jazz scene. but critics seized upon them gleefully: ". . . attempts to excuse dope addiction (the addict loves birds and is a wonderful guitar player)." "The dope addiction . . . may be an indigenous part of the Paris milieu. . . but it is irrelevant to the story and is reprehensibly included."

Two European films of 1967 referred incidentally to cocaine. Boris Karloff tells us about cocaine-addicted children in Ecuador in the Italian documentary *Mondo Balordo*, though in reality they are probably adolescent males chewing coca leaves in Peru and are neither addicted nor using cocaine (oral consumption breaks it down to methylecgonine). *Trans-Europ-Express* (1967) starred Jean-Louis Trintignant as an imagined character in a movie within a movie. Script writers imagine him traveling the T-E-E with a suitcase filled with cocaine belonging to a Paris gang. Those interested in esoteric connections may note that "Trans-Europ-Express" was the title of a 1977 album by the German rock group Kraftwerk.

By the 1970s cocaine had really come into its own. Snorting had become the superchic act in rapidly widening circles and the illicit factories in South America were zealously supplying the demand. Films quickly reflected this increasing concern with "snow" and even Westerns like *Two Mules for Sister Sara* (1970) began to include a sniff or two in the action. This film is also remarkable in that it includes a tolerable performance by Clint Eastwood. Supernarc "Popeye" Doyle, played by Gene Hackman in an Academy Award-winning performance, seems to derive his frantic energy from a few snorts at the beginning of *The French Connection* (1971).

The year 1972 was a blue-ribbon year for

Fernando Rey and partners sample smuggled cocaine in Luis Buñuel's *Discreet Charm of the Bourgeoisie* (1972). Some regard the film as a series of cocaine and marijuana fantasies.

celluloid snorts. You could *Go Ask Alice* and her friends, who separated out their lines in true modern style with a razor blade, you could wheel with the dealers in *Dealing* and *Super Fly* or you could find out the real reason for *The Discreet Charm of the Bourgeoisie*. *Dealing* had only a couple of quick sniffs which were incidental to its marijuana-smuggling plot, but in *Discreet Charm* the ambassador to France of the Latin American Republic of Miranda has his diplomatic pouch stuffed with "nose candy," and some of the scenes in this deliciously bizarre film can be viewed as paranoid cocaine fantasies. Some critics even revealed how out of touch they are by claiming it was heroin being smuggled, whereas everyone should know by now (particularly in the wake of *The French Connection*) that heroin is always smuggled *out* of France.

Super Fly, a slang term for cocaine, deserves special consideration as the first modern film to portray the life of a cocaine dealer. The film produced an unusual amount of acerbic commentary in reviews and at press conferences. Superficially, the film is just another of the sex, drugs, and violence scenes in the black ghetto, but it is unusual in its focus on the dealer's point of view and in showing him as successful at the end. Ron O'Neal plays the hero Priest (so called because he carries his coke samples in a crucifix) who tries to make a killing by dealing thirty kilos of coke so he can quit the racket. His supplier turns out to be the deputy commissioner of police, whom he outwits to get all the wine, women, and song that a few hundred thousand dollars can buy.

Made by, and to a large extent for, blacks (it had an all-black and Puerto Rican crew, black financing, and black director, Gordon Parks Jr., whose father directed *Shaft*), it is the most financially successful black film to date. It was probably the first black film to be picketed by blacks, who claimed that it glorifies drugs and the hustler's life-style. Blacks Against Narcotics and Genocide (BANG) picketed the film in several cities, prompting O'Neal and producer Sig Shore to repeatedly deny this interpretation during their promotional tour. Shore commented, "Our story is not about dope, but about a dope hustler; his life, not his product is being examined," and O'Neal added, ". . . I wouldn't have done it if I felt it condoned dope traffic. The trouble with *Super Fly* is that it's too real for a lot of people to accept." O'Neal went on: "There's no reason why Priest should be killed off at the end. Why shouldn't a pusher win? It happens in real life. . . . Never in the film do we say that coke pushing is good. All throughout the movie Priest is trying to get out of the racket. . . Movies have always emasculated black men. We don't do that in *Super Fly*."

This film was also unusual in that it became the focus of debate on the physical consequences of cocaine use and its differences from heroin. O'Neal commented: "The heroin pusher is the scourge of the black community, but we're talking about cocaine, which is basically a white drug. Very few black people could afford cocaine at $800 an ounce, even if they had a taste for it. It's mainly an expensive, downtown vice, it's for the Park Avenue crowd. And since cocaine is not physically addictive, people do not steal and rob to get it; there are no coke junkies, nobody ever overdosed on cocaine." Some doctors claimed that cocaine was damaging and at least one member of the black community lashed out at O'Neal. Black poet Gaston Neal argued: "I was on drugs for seven years and I know you can buy cocaine in bags as cheap as five dollars and ten dollars—and I know of at least twenty coke overdoses."

Critical reaction varied from the praise in the *New York Times*: ". . . a brilliantly idiomatic film—A very good action movie. . ." and ". . . the one recent black movie that has any original distinction as a film. . ."; to vilification by *Time* magazine: "sleazy . . . inept"; and the *New Yorker*: "The self-righteousness of the men getting rich on this movie is unclean." But the public, captivated by its flash, pace, and a fine Curtis Mayfield score, made *Super Fly* a runaway success. The growing mystique surounding cocaine undoubtedly also added to the film's box-office appeal.

Cocaine has continued to make frequent, incidental appearances in a wide variety of films. Walter Pidgeon plays a coke-sniffing con man in *Harry in Your Pocket* (1973), and another Harry has a few snorts en route to illumnation in the Magic Theater in the contemporary interpretation of a Herman Hesse novel in *Steppenwolf* (1975). The Streisand-Kristofferson remake of the James Mason-Judy Garland classic *A Star Is Born* (1975) includes cocaine use among the vices. Woody Allen's recent film *Annie Hall* (1977) includes a scene that has occurred from time to time in real life. Allen tries a pinch at a party and his sneeze blows a substantial quantity of the expensive powder in every direction. Cocaine was the central theme in the independently produced Italian film *Naso Freddo* (*Cold Nose*, 1975), which has a spacey electronic sound track by Franco Falsini. *The Rubber Gun* (1977) shows the attempts of a group of drug-dealing artists to remove a suitcase full of cocaine from a train station locker under the noses of waiting cops. Diane Keaton has a couple of snorts in the poignant and tragic *Looking for Mr. Goodbar* (1977), and a variety of Long Islanders indulge in *Cocaine Cowboys* (1978). The use of coke for sexual stimulation is explored in *Sensations* (1977), and an old woman has a few snorts in *Pretty Baby* (1978). Burt Lancaster peddles coke in *Atlantic City* (1981), and Mrs. Van Der Veer snorts a bit shortly before her demise in *Wolfen* (1981).

The great popularity of cocaine will almost certainly lead to its frequent appearance in future films.

Speed Is of the Essence

Although silent films often made use of accelerating potions and pills (probably modeled on cocaine) for comic relief, amphetamines were first introduced into medicine for their stimulant effects in 1935, and the general public gained awareness of them only after the World War II. Within a decade amphetamines were used and abused all over the world and dexedrine had become part of the truck driver's standard equipment along with his six-pack and radio. Seeing its opening, Hollywood churned out *Death in Small Doses* (1957) with Chuck "Rifleman" Connors as a pill-popping truck driver. An investigation begins when some truckers pop too many dexies and sail their rigs across fields and through buildings. Although Chuck grinds his teeth for over an hour before his fatal climactic crash, most viewers will probably need more than pep pills to stay awake through this dull melodrama.

With the upsurge of Hollywood interest in drugs in the late 1960s and the 1970s, amphetamines naturally came in for their share of abuse. The film version of Jacqueline Susann's novel *Valley of the Dolls* (1967) revolved around the use of uppers and downers by ambitious and screwed-up women and, remarkably, it succeeded in being as bad as the book. Russ Meyer's soft-core sequel *Beyond the Valley of the Dolls* (1970) likewise exhibited pills along with everything and everybody else in reach.

A cycle racer strung out on speed buzzed through a few scenes of *Alice's Restaurant* (1969) and the eminently forgettable pornie *Gutter Trash* (1969) used ups to help them get down. "Pope" Ondine (Bob Olivio) injects methedrine while receiving "penitents" in Warhol's *Chelsea Girls* (1966), and another independent New York film, Palmer and Weisman's *Ciao! Manhattan* (1970) features Warhol star Edie Sedgwick as a down-and-out speed queen.

The title stud uses uppers, downers, inners, and outers while balling his aimless way through college in *The Magic Garden of Stanley Sweetheart* (1970), and a redneck is provoked to murder when a cynical hippy addict gives his daughter an overdose of methdrine in *Joe* (1970). Sally Kellerman plays charged-up speed freak Kitty Kopetzky in *Slither* (1973), a film also interesting for a pre-"Mary Hartman" appearance of Louise Lasser. Cisco's friend Jesse is strung out on speed and heroin in *Cisco Pike* (1972).

Inevitably, Hell's Angels types gulped "whites" in a few recent flicks. Both the *Black Angels* (1971) and their white counterparts do up uppers prior to slaughtering one another, and in *Vanishing Point* (1971) Barry Newman bets the owner of a Hell's Angels hangout that he can make it from Denver to San Francisco in record time with the help of his "bennies"—he loses. This brings to mind *Drive, He Said* (1971) wherein Gabriel attempts to flunk his draft physical with a pill-popping, no-sleep marathon. Speaking of marathons, speed is one of many mind alterants incidental to (or integral with) the documentary action in *Medicine Ball Caravan* (1971).

"Yeah boys, I've been drivin' eighteen hours and ain't had a single cup o' coffee," he might be saying. Chuck Connors (*left*) is an amphetamine-popping truck driver in *Death in Small Doses* (1957).

Stripping for action in *Night Call Nurses* (1972), a Roger Corman piece about an amphetamine-addicted truck driver.

Speed was the star of another 1971 film *Believe in Me*, originally entitled *Speed Is of the Essence*. Michael Sarrazin is an intern doing drug-abuse research with the help of his meth-head neighbor. He and his girl friend Jacqueline Bisset are soon eating, snorting, and shooting large amounts of the "nonaddictive" substance. Although the insane life of a house full of speed freaks has potential for a good film, this one is not it. The same crew who turned *The Strawberry Statement* into a vacuous utterance did likewise with this film. Critical comment ranged from poor to bad with most of the blame falling on the uninspired script. The many opportunities for character development and insight into the nature of the speed experience were squandered.

Similar comments apply to Roger Corman's *Night Call Nurses* (1972). This time we have Janis and Kyle—a young, amphetamine-dependent truck driver. Unlike *Death in Small Doses*, this trucker crashes in the hospital and Nurse Janis helps him through his withdrawal hallucinations.

The Erotic Circus (1969) is apparently the only pornographic methedrine movie, and it is appropriate bizarre. A family of nuts, including a rapidly aging methedrine dealer and assorted sadists and masochists, gathers for a drugs-and-sex orgy. Next morning the house if strewn with corpses and the meth dealer is castrated as well. Dear old mother proves to be the butcher, and as the caretaker diligently removes the carnage, she devises means to castrate him, too.

Mother, Jugs and Speed (1976) features Harvey Keitel as a pill-popping ambulance driver. The film's other two stars are Bill Cosby and Raquel Welch and guess who plays Jugs. *Outland* (1981) has Sean Connery as an outer-space cop fighting pushers of an amphetamine derivative that drives users mad.

Sound films and censorship arrived almost simultaneously in Hollywood, so references to narcotics and psychedelics were few in the twenty-five years that followed the introduction of talkies. But the alteration of consciousness and the control of personality with drugs was too useful a theme to pass up and many films got around the bluenoses by omitting emotionally charged words like "addict" and "narcotic" and by showing the drug use in pills, potions, and gases rather than by sniffing or injection. Also, the drugs were usually unnamed and were used for evil purposes rather than for kicks.

Bela Lugosi repeatedly conducted his evil machinations with the aid of drugs. In *White Zombie* (1932) he turns people into zombies with a potion, but by 1945 censorship had relaxed a bit and he was able to attain this end with injections in *Zombies on Broadway*. In *The Ape Man* (1943), Lugosi injects himself with a serum to obtain simian powers, and in the same year George Zucco zapped his victims with a zombifying gas in *The Mad Ghoul*. A brain-paralyzing fluid was used to stupefy the unwary in *The Living Ghost* (1942).

The British comedy *Swinging the Lead* (1935) involved a gang of crooks who smuggle a drug that changes personality. Several cartoons of this period also had psychedelic drug themes. In *Mickey's Garden* (1935), one of Walt Disney's expensive Technicolor films, a bug spray sends Mickey on a remarkable psychedelic trip not to be excelled until the acid-inspired 1960s. Everything in the rippling landscape swells to huge size, including the familiar red and white mushrooms *Amanita muscaria*. The next year Disney produced *The Worm Turns* in which a chemist's formula gives great strength rather than hallucinations. About this time there appeared a Popeye cartoon in which he gobbles locoweed instead of spinach and has wild hallucinations as his brain machinery flies apart.

Hypnotism is a fascinating subject and whenever possible, "B" films use it to inject some interest into otherwise vapid plots. *Shadows in the Night* (1944), one of the "Crime Doctor" series starring Warner Baxter, had the good doctor prowling around after people who were walking in their sleep as a result of a hypnotic gas. *Shock* (1945) features Vincent Price as a corrupt psychiatrist who tries to destroy the mind of a witness with drugs and hypnotism, and *The Mysterious Mr. M* (1946) found evildoers using "Hypnotrene" to induce trances.

A mind-altering oriental herb "dulls medicinal processes" and makes robots of its victims in *Federal Agents v. Underworld Inc.* (1948) whereas *Tromba the Tiger Man* gives himself a drug to aid his hypnotism of the big cats in the 1949 German film. Nina Foch is drugged and forced into a new identity in the engrossing drama *My Name Is Julia Ross* (1945), and Jean Dean is likewise subjected to mind-bending medicine in *Radar Patrol vs. Spy King* (1950).

Serums that destroy the will appear in *Killer Ape* (1953) and in the Indian *Mangu* (1955). *The Master Plan* (1954) involves a will-destroying drug used by spies, and another British film *Stop Me Before I Kill!* (1961) presents the idea that drugs can be used to convince a man that he has killed his wife. Victims were turned into mindless slaves with drugs in *Teenage Zombies* (1960) and in *Return of Dr. Mabuse* (1961), a European flick starring Gert (Goldfinger) Frobe.

Other European productions featuring enslaving drugs are *Kiss, Kiss, Kill, Kill* (1965), *Son of Samson* (1960), *The Invincible Brothers Maciste* (1964), *OSS 117—Mission for a Killer* (1965), *Chinese and Miniskirts* (1968), and *I Love You, I Kill You* (1971). The last film is interesting in that it presents a West German view of the future—the police dispense pills to dissenters to produce conformity.

The Spanish *Bombs for Peace* (1959) floats along on a gas that generates peacefulness, a theme used earlier in the British *Underneath the Arches* (1937). A euphoric gas is also thematic in *Operation X-70*, a Belgian animated short by Raoul Servais.

Robert Vaughn and Boris Karloff are injected with a mind-bending drug in *The Venetian Affair* (1966). The drug does not work on Vaughn—unfortunate, since it might have improved his acting. Bette Davis is a female Fu Manchu who softens her prisoners' cerebral cortices with chemicals in the British-American *Madame Sin* (1971).

The use of the so-called truth serums by police and psychiatrists became general knowledge after World War II and this device began appearing in films. *The Snake Pit* (1948) displays narcosynthesis with mental patients, whereas in the British film *Highly Dangerous* (1950) a truth serum is used to extract secrets from a scientist. In *The Yellow Cab Man* (1950) Red Skelton is given drugs to elicit the secret of his "elastiglass" but he regresses to childhood and goes on a psychedelic voyage adorned with wavy images and walruses. A Russian doctor successfully uses sodium pentothal to extract the secret of an alien device from a soldier in the science fiction melodrama *The 27th Day* (1957). In *I Was A Teenage Werewolf* (1957) a doctor administers scopolamine to a delinquent (pre-"Bonanza" Michael Landon) in order to regress him to his primitive past with hypnosis—"The only hope for mankind is to go back and start over again." However, the lad seems to have had a werewolf in his family tree and he spends most of his remaining screen time fastened to the necks of various unfortunates. In spite of the trail of corpses, good old dad stands by him: "Tony's a good boy—I don't care what they say."

Victims compulsively spew out the truth after Christopher Lee gives them a shot in *The Brides of Fu Manchu* (1966), and Stewart Granger is drugged during a dental appointment and relieved of a safe combination in another British effort—*The Secret Partner* (1961). Even Doris Day has her moment of truth when she is drugged by Richard Harris in *Caprice* (1967).

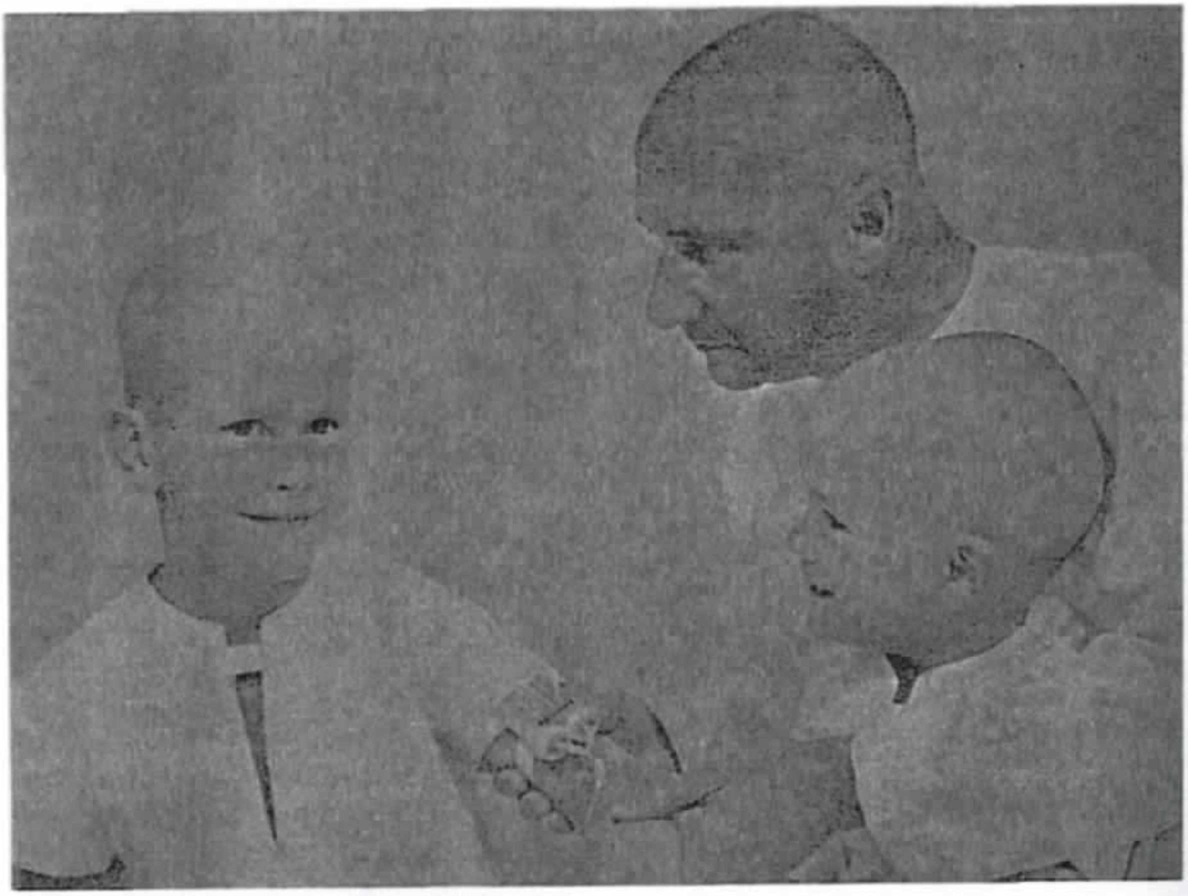
Occasionally, a bad guy loses his patience and reverts to classical means of drugging recalcitrant victims. Chloroform is employed in this fashion in such diverse offerings as *Sherlock Holmes in Washington* (1943), *Tony Rome* (1967), the Japanese *The Blind Beast* (1969), and the Italian-Spanish *Next!* (1970). It is chloral-hydrate-impregnated bread that brings the title titan tumbling down in *War of the Colossal Beast* (1958). Drugged drinks are used in Hitchcock's *Notorious* (1946) and *The Lady Vanishes* (1938).

Visions of drug-oriented future societies have been common in science fiction for decades, but only a few of the recent science fiction films have explored this area. Foremost among these is George Lucas's *THX-1138* (1971) in which the people are kept in control by making drug use mandatory. "If you feel you are not properly sedated, call 344210—Failure to do so may result in prosecution for criminal drug evasion"—they are constantly reminded by the disembodied voice of authority coming over the loudspeakers. When one of the couples stop taking their sedatives, emotions, sex, and love emerge, but the lowered drug levels are detected and the couple is convicted of drug evasion and sex perversion.

The movie version of Ray Bradbury's novel *Fahrenheit 451* (1966) also shows the citizens preoccupied with drug taking and Julie Christie overdoses on "blues" at the beginning. *Rollerball* (1975) likewise depicts the members of a totalitarian society preoccupied with drugs. The owner of a rollerball team gives his assistant a pill for pleasant dreams and everyone carried his box of little white pills. In Woody Allen's *Sleeper* (1973) people get high by holding a little silver ball, and in Kubrick's *2001: A Space Odyssey* (1968) it is the computer HAL who suggests that troubled astronaut Dave take a stress pill.

The production of a state of catalepsy or suspended animation has been another favorite use for drugs. Warner Oland used such a potion in *The Return of Dr. Fu Manchu* (1930) and a serum generated the deathless sleep in the British *The*

Oskar Werner watches Julie Christie being treated for an overdose of "blues," a common problem in Ray Bradbury's vision of the future, *Fahrenheit 451* (1966).



Continuous mandatory use of psychochemicals from birth to death is George Lucas's vision of the future in *THX-1138* (1971). A drug evader (Donald Pleasance) examines two kids receiving intravenous happiness.

Living Dead (1934). *The Crime of Dr. Crespi* (1935) was burying alive a victim in a drug-induced trance. *Castle in the Desert* (1941), *Secret Service in Darkest Africa* (1943), *Dick Tracy Meets Gruesome* (1947), *The Black Castle* (1952), and *The Black Sleep* (1956), this one with Bela Lugosi up to his old tricks, all eliminated bad acting with drugs. Recent films have continued the practice, as in *Cleopatra's Daughter* (1960), *Shock Treatment* (1964), *La Duquesa Diabolica* (1964, Mexican), *Sandokan the Great* (1964), *Nightmare in Wax* (1969), and *The Oblong Box* (1969), with minor variations. Psychiatrist Lauren Bacall produces catatonia with injections in *Shock Treatment* and a witch doctor provides the dope in *The Oblong Box*.

Tranquilizers, though they do not usually produce catalepsy, certainly play an important role in diminishing the pains of life. In view of their extreme popularity, tranquilizers have for some unexplained reasons appeared in only a few films. Perhaps tranquilized people do not make for very scintillating dialogue. Richard Widmark mixes tranquilizers and alcohol and wakes up the next day with his memory gone in *The Tunnel of Love* (1958), and Glenn Ford fortifies himself with tranquilizers before murdering a blackmailer in *The Gazebo* (1959). The British *Dr. Crippen* (1963) kills his wife with an overdose of tranquilizers, and Faye Dunaway plays a neurotic model who keeps it together with alcohol and tranquilizers in *Puzzle of a Downfall Child* (1970). *Doctors' Wives* (1971) use tranquilizers and other pills to ease their sorrows, and the judge pops pills to keep cool in *What's Up, Doc?* (1972).

Vincent Price is the head of a ring that uses drugs to pacify young ladies for white-slavery purposes in the European film *House of 1,000 Dolls* (1967), and women are kept drugged in a

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"So this is what drugs do to you," he might be thinking. A tense moment from *Nightmare in Wax* (1969), one of many films showing suspended animation produced by drugs.

"Take two in a cup of warm blood before retiring," he should be saying! A doctor dispenses pills that convert people into vampires in *Mark of the Vampire* (1957).

bizarre brothel where old men pay only to look and touch in the Japanese production *The House of the Sleeping Virgins* (1968). An international dope ring kidnaps stewardesses and drugs them in the pornie *Fly Now, Pay Later* (1969). The ring smuggles a drug called "khelp" into New York and one of the women is driven insane by an overdose of the drug. Women are injected with drugs that produce desire and paranoia in another 1969 pornographic movie *The Ultimate Degenerate*.

Youth serums are another favorite theme of the silent era that has continued to be popular. Ollie is changed into a monkey by a scientist's youth serum in Laurel and Hardy's *Dirty Work* (1933), which is similar to Edison's *Dr. Brompton—Watts Adjuster* (1912). Two British films of 1938 explored this theme in a comic vein. Tubby Hayes plays Adipose in the tale of a youth-restoring weed that leads to a trial for treason in ancient Greece in *Crown Trial*, and a timid chemist invents a potion that gives confidence and strength, but turns him into a baby in *Oh Boy!* Cary Grant displays strange behavior after ingesting a rejuvenation formula in *Monkey Business* (1952). *Satanik* (1968), a European film, uses a youth potion, and a rejuvenation serum requiring human blood keeps assorted weirdos alive for centuries in *The Man Who Turned to Stone* (1957).

Strength potions have likewise remained a popular theme. The sad clown Harry Langdon gulps a superstrength serum in *The Shrimp* (1930) and a pill performs similar wonders in the British *Handle with Care (Lookout Mr. Haggis*, 1935). A serum makes Joe E. Brown an all-star college hero in *The Gladiator* (1938) and even the Bowery Boys get to quaff such marvelous liquids in *Hold That Line* (1952). Foreign filmmakers also took to the idea. The Japanese *Knockout Drops (Toyko no Tekisasu-Jin*, 1957) follows a Texan whose potion generates supernatural strength, India's *Superman* (1960) derives invisibility as well from his favorite medicine, and Italy's *Hercules Pills* (*Le Pillole di Ercole*, 1960), invented by a Chinese scientist, transform men into mountains of muscle. Sometimes the dope is so good it even brings back the dead, as in *Dick Tracy's G-Men* (1939) and *Decoy* (1946). Even Walt Disney heroes sometimes get off on the drugs. The football team is given a little extra zip with a drug in *The Monkey's Uncle* (1965) and Soupy Sales gets so invigorated that he flies in *Birds Do It* (1966).

Other films that propagandize about the beneficial effects of strange chemicals are *The Immoral Mr. Teas* (1958), in which an anesthetic allows him to see through clothing, *The Road to Hong Kong* (1961), in which a drug cures amnesia, and the British effort *The Sandal* (1969) in which a drug-induced dream saves a woman from suicide.

A sizable segment of the general public remains rather wary of drugs and often ascribes disastrous consequences to their use, and many films do likewise. A man is transformed into a monster with drugs and plastic surgery in *Black Dragons* (1942), whereas serum alone is sufficient in *The Creeper* (1948) and in *The Neanderthal Man* (1953). Boris Karloff concocts devilish potions that transform him and Lou Costello in *Abbott and Costello Meet Dr. Jekyll and Mr. Hyde* (1953). *Mark of the Vampire* (1957) is unique in that pills rather than munching on jugulars transmogrify people into night creatures. India's *Shikari* (1964) has a similar theme, but in *How to Make a Monster* (1958) it is the makeup man who creates monsters by adding novocaine to the makeup and using hypnosis. In spite of its title, the Italian *The Hyena of London* (*La Jena de Londra*, 1964) merely shows the making of a criminal by the injection of fluid from a dead criminal's brain.

A fluid makes a man hate women in the Philippine *Kalabog en Bosyo* (1959). An oriental drug that produces sleepwalking is featured in *The Moonstone* (1934) and a new anesthetic causes nightmares in *Strange Impersonation* (1946). In 1939, MGM produced *Remember?*, a story about a drug that makes people forget the past (marijuana?). A serum causes insanity in girls in India's *Pagal* (1941) whereas the East German version of *Wozzeck* (1948) presents the idea that beans may produce delusions. Louis Hayward and a friend escape from Devil's Island with the help of a flower extract which produces the signs of plague in *The Return of Monte Cristo* (1946). A most remarkable drug enables a couple to read minds on a telescreen in the Czech *Who Killed Jesse?* (1965).

It's a Gas

In 1799, a young English chemist was the first to experience the exhilaration of nitrous oxide, later to become popularly known as laughing gas. In the months that followed Humphrey Davy giggled frequently, had mystical experiences, and was at least once found lying on the floor. The medical world continued to experiment with nitrous oxide and by the middle of the next century it had become the first gaseous anesthetic and the source of a psychedelic experience for thousands. Humphrey was eventually knighted and the gas was largely replaced by safer anesthetics. When the cinema made its appearance, the gas was often employed as a comic plot element. It has been a source of inspiration, comic and otherwise, for such diverse souls as Theodore Dreiser, Allen Ginsberg, and the Grateful Dead.

Many famous comics played nitrous oxide for all it was worth. The classic efforts of Chaplin and Laurel and Hardy in the silent era set the stage. The Three Stooges shoot laughing gas out of army cannon in one of their shorts. Bob Hope plays a bumbling dentist who accidentally inhales gas meant for his patient and pulls the wrong tooth in a hilarious sequence of *The Paleface* (1948). Anne Baxter compares an experience of speaking words that feel like someone else's to a time when a dentist gave her anesthesia in the superb *All About Eve* (1950). The dreamlike quality was exploited in an earlier film in which the whole story is conveyed in a dream induced by an anesthetic (*When We Look Back*, 1936).

Carry On Nurse (1959) provides a British view of the subject when a group of patients are overcome by the gas. Another British film dealing with nitrous oxide, though this time in a serious vein, is *Corridors of Blood* (1962). Boris Karloff stars as a nineteenth-century English doctor attempting to invent surgical anesthesia. Karloff heats liquids to generate gas that he inhales gleefully. He notes its anesthetic properties when he continues chortling even after he gashes his hand. Unfortunately, his attempt to anesthetize a patient fails and he begins adding tincture of opium to the gas. Soon he is hopelessly addicted and there follow some grisly scenes in the operating theater as Karloff tries to perform surgery with trembling hands. Next he is stealing dope from the hospital dispensary and abetting murder, and he is soon fatally stabbed by a not-yet-famous Christopher Lee. But all's well that ends well and as the celluloid sinks slowly in the west, Karloff's son is shown successfully administering surgical anesthesia from a gas tank.

The year 1967 was a banner year for giggles with three films appearing. A laughing gas is accidentally discovered in the French *Le Fou du Labo 4*, but with characteristic French flavor, it also makes people love one another. One of Dean Martin's sleazy James Bond imitations *The Ambushers* contains among its many implausible gadgets a cigarette that produces a laughing gas smoke, though this may have been inspired by marijuana rather than Sir Humphrey's beloved gas. Finally, Woody Allen's *Casino Royale*, which has a little bit of nearly everything and everybody, has a flying roulette wheel spraying laughing gas in the climactic scene.

A recent entry in the Pink Panther series—*The Pink Panther Strikes Again* (1976)—contains the funniest laughing gas scene in the history of films. Peter Sellers as the bumbling Inspector Clouseau impersonates a dentist in order to gain access to the castle of archenemy Dreyfus (Herbert Lom). Clouseau naturally gets zonked on his own gas, and as his fake wax nose melts off, he pulls the wrong tooth.

15 Drug-Abuse Films

From its inception the cinema has been used as a propaganda tool in the fight against drug abuse. In the earlier chapters of this book the many preachments against alcohol, opium, and morphine are documented. The censorship included even those films that clearly militated against drugs and very few of these were made from the mid-1920s to the mid-1950s. Though the early efforts at preventing drug abuse had little other than their themes to distinguish them from other films, films aimed specifically against drug abuse began to appear in the late 1940s that were noticeably different from Hollywood drug films in many respects. These drug-abuse films were generally short, low-budget efforts with amateur actors and poor production standards. Almost all were 16mm black-and-white films produced by educational groups and distributed through educational channels.

Such films as the Austrian *Moderne Laster* (1924) and the British *Dream Flowers* (1930) anticipated such later developments. Likewise with *Sinister Menace* (1931?), which was produced under the auspices of the League of Nations by the Egyptian government and later distributed in the United States by Dwain Esper, the producer of such classics as *Marihuana—Weed with Roots in Hell* and *Narcotic*. *Sinister Menace* employs the scare tactics that were the mainstay of drug-abuse films until the 1970s. We are shown healthy, well-muscled Egyptian police doing exercises with their shirts off, and then we see the sickly, shriveled addicts of opium and hashish. The narrator assures us that this is the inevitable consequence of using narcotics.

Such dismal scenes were painted in film after film, and when the psychedelics appeared in the 1960s, the name of the drug was changed but the format of the drug-abuse film remained essentially the same. Since most of the early drug-abuse films concentrated on heroin, we begin this survey with those films that emphasize addicts, opiates, and cures.

Tea, Horse, and Crime

The Encyclopaedia Britannica Educational Corporation released the first of the postwar drug-abuse films with *Wastage of Human Resources* (1947). *The Drug Addict* (1948) and *Payoff in Pain* (1948) followed quickly, probably in response to addiction among returning servicemen and the reestablishment of the narcotics traffic that had been interrupted by the war. The year was notable for the appearance of the first documentary on drug addicts, which was probably the most informative and accurate to appear for the next decade. *Drug Addict* (1948), directed by Robert Anderson, whose career reached from *Hearts of the World* (1918) to *The Crowning Experience* (1960), was produced in Canada and succeeded so well that it was banned from the United States. *The Terrible Truth*, *Drug Addiction*, and *H—The Story of a Teen-Age Drug Addict* graced the year 1951. *The Terrible Truth*, the first in a long line of dreadful drug dramas from Sid Davis, was produced with the cooperation of the Los Angeles juvenile authorities. The film "documents the story of one teenage girl, typical of youthful addicts. Starting with an occasional marijuana cigarette, she is induced to experiment with a fix of heroin. In a few days, she is a hopeless 'hype,' ends up with a criminal record and a blighted future." And all this occurred in only ten minutes of screen time!

Drug Addiction, after some preliminary discussion, with animation, of marijuana, heroin, and cocaine, proceeds to another "typical" case. Handsome Marty Damelon is given a reefer by a fellow high school student and soon he is so high on dope he slashes his lips while drinking from a broken Coke bottle and in a flash he's rifling his poor old mother's purse for enough money to get a dose of heroin. Before you can say "rehabilitation," Marty is toiling in the sunny fields of the Lexington Federal Hospital. A mid-1960s rating by the Educational Film Library Association found this film "excellent." *H—The Story of a Teenage Drug Addict* is very similar except that a social service worker instead of federal doctors lead the young addict back to the straight and narrow path.

Subject: Narcotics (1952) differs from the preceding efforts in relying entirely on information about the drugs rather than case histories. This film includes shots of actual injections and of the prostitution associated with heroin and was intended more for adult groups. *Narcosis* (1954, revised 1958 and 1965), which was made for use by the police, is likewise informational in intent, though similarly filled with misconceptions and propaganda. *Teenage Menace* (1953), an uneasy mixture of Hollywood melodrama and drug-abuse education, is a full-length film distributed through commercial channels. It is the already old story of the high school kid who gets hooked by his friends and a nasty pusher, and contains some graphic footage of the kid administering a fix. New York censors banned the film, though the New York State Supreme Court overruled them.

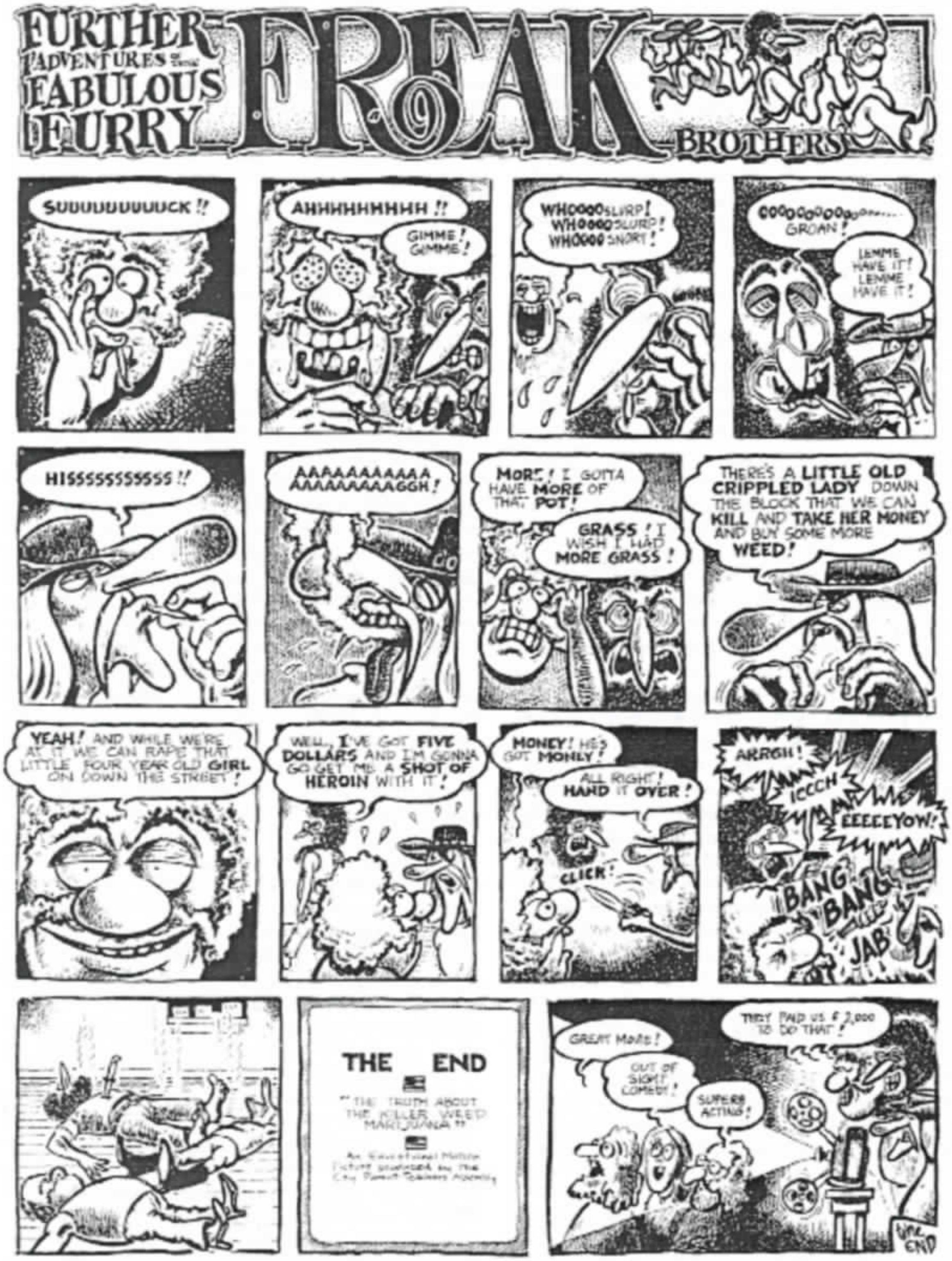
A curious item of this period is F. Thomas Mueller's *Narcotic Evils* (1954), a twenty-five-minute silent, color 8mm production about which nothing further seems to be known. The first version of *Narcosis*, revised in 1958 and 1965, appeared in 1954. An instructional film for California police, the film has an unusually vivid withdrawal scene.

Even osteopaths joined in with *Drug Addict* (1956), in which addiction is described as a personality problem. Television entered the arena in 1956 with a production by National Educational Television, *Addiction Among Teenagers*, also released as *Narcotics Traffic*, which attempts to give an overall view of the narcotics problem with comments from an addict and a sheriff. *Tea, Horse and Crime* (1957), another NET production, focuses on the association of marijuana and heroin with crime and shows an addict undergoing withdrawal until he is relieved with a shot of his favorite substance.

The National Film Board of Canada financed *Monkey on the Back* (1955). Based on the true story of a Canadian addict, it was one of the first films to view the problem from the addict's perspective. *The Dangerous Drugs* (1957) was also unusual in that it concerned itself only with barbiturates and amphetamines. With a narration by future California Governor Ronald Reagan, the film told how partying youths, doctors' patients, and truck drivers acquire the habit. But narcotics were still the drugs of choice for films, and *Drug Addiction—A Medical Hazard* (1956), partly scripted by H. J. Anslinger, *Heroin Addiction—Living Death* (1957?), and *Assassin of Youth* (1957) were competing for screen time with their gory tales of depravity. Regulatory aspects are emphasized in a U.S. Army production *Investigation of Narcotics Offenses* (1958), and in *Residence Investigation No. 1* (1970). *Narcotics* (1959) and *Seduction of the Innocent* (1961) again stress the progression from soft drugs to heroin. The latter is another Sid Davis effort, and the addict this time begins with bennies rather than with the traditional marijuana.

Someone Is Watching (1958) encourages medical personnel to be highly paranoid about their stocks of narcotics. The old keep-'em-running-scared tactics are again in full flower in *Tomorrow May Be Dying* (1959) with its two teenage female addicts, one with an addicted baby. An addicted teenage girl is also spotlighted in *Narcotics: The Decision* (1960) with animated sequences and details of the drug traffic and withdrawal coloring the tale of barbiturates to marijuana to heroin with many graphic needle shots. *Face of an Addict* (1961) repeats the theme of *Drug Addiction—A Medical Hazard* in its depiction of a young doctor turning to morphine for relief. Doctors are also highlighted in *Narcotic Addiction: Its Medical Management* (1963)

Antidote for Addiction (1961?) turned out to be a half-hour film for professionals that shows the Nalline method for detecting heroin addicts. Nothing new was added by *The Last Fix* (1963?), *About Addiction* (1965?), and *Drug Addiction* (1966), the latter one of a series of drug abuse films supported by the Xerox Corporation. *Nar-*


FURTHER ADVENTURES OF THE FABULOUS FURRY FREAK BROTHERS
SUUUUUUUUUCK !!
AHHHHHHHHH !!
GIMME ! GIMME !
WHOOOOSLURP! WHOOOOSLURP! WHOOOO SNORT!
OOOOOOOOOO..... GROAN!
LEMME HAVE IT! LEMME HAVE IT!
HISSSSSSSSSSS !!
AAAAAAAAAAA AAAAAAAAAGGH !
MORE! I GOTTA HAVE MORE OF THAT POT!
GRASS! I WISH I HAD MORE GRASS!
THERE'S A LITTLE OLD CRIPPLED LADY DOWN THE BLOCK THAT WE CAN KILL AND TAKE HER MONEY AND BUY SOME MORE WEED!
YEAH! AND WHILE WE'RE AT IT WE CAN RAPE THAT LITTLE FOUR YEAR OLD GIRL ON DOWN THE STREET!
WELL, I'VE GOT FIVE DOLLARS AND I'M GONNA GO GET ME A SHOT OF HEROIN WITH IT!
MONEY! HE'S GOT MONEY!
ALL RIGHT! HAND IT OVER!
CLICK!
ARRGH!
ICCCH
EEEEEYOW!
BANG
BANG
JAB
THE END
"THE TRUTH ABOUT THE KILLER WEED MARIJUANA"
GREAT MOVIE!
OUT OF SIGHT COMEDY!
SUPERB ACTING!
THEY PAID US $2,000 TO DO THAT!
THE END

Drug-abuse films as seen through the eyes of underground comic book artist Gilbert Shelton. It is not far from the truth in depicting the bias and gross exaggeration of most such films made in the 1950s and 1960s.

cotics: A Challenge to Teachers (1967?) crammed the pundits full of facts about drug-prone youngsters and addicted babies, whereas *Narcotics: Pit of Despair* (1967) gave us yet another young man following the old barbiturates-to-marijuana-to-heroin trial. *Little Pusher* (1967?) was merely an episode from the "Dragnet" television series, with all the preposterous oversimplifications and stereotypes, but it was nevertheless used as an "educational" film. *Arcade* (1968) was an Australian film by Jim Sharman that told the tale of a narcotics overdose in its six minutes. San Francisco television station KQED provided one of the first convincing inside views of the addict's world in its documentary on *Drugs in the Tenderloin* (1968), which included vivid interviews with addicts, some of them almost too stoned to talk.

Focus on Heroin (1971), though attempting modernity with its use of ex-addicts relating how they started, still strains credulity with withdrawal and ambulance scenes and its not-so-subtle implication that marijuana leads to herion. *Faces of Boredom* (1971) uses a documentary approach to examine the causes and effects of addiction and closes with a gory scene of scraping and cauterizing abscesses on addicts' arms. The controversial *Heroes and Heroin* (1971), originally an ABC television program, documented heroin use among GIs returning from Vietnam. *Life in New York* (1970) indicted heroin by interposing shots of fashionable Park Avenue with those of Lower East Side junkies. *Outreaching Today's Addicts* (1971?) and *Heroin* (1971) both presented data on addict culture and treatment programs in a factual style. The ultimate in shock and gore was attained by the U.S. armed forces film *Narcotic Deaths* (1970, in two parts).

Some of the films focused on the sources of, and traffic in, narcotics. An hour-long special by CBS News *The Business of Heroin* (1964) followed heroin from the Turkish poppy fields to the New York streets, with interviews of addicts and pushers. *The Narcotics Trade* (1964) emphasized Southeast Asia as the heroin source and showed details of heroin production. *Some Grains of Truth* (1967) was a British television film that presented evidence for the existence of a network that imported marijuana and heroin from West Africa to Europe. NBC television described the relation of narcotics to other underworld activities in New York in *They Get Rich from the Poor* (1970). *Flowers of Darkness* (1969) surveyed the whole problem, but concentrated on the need to control poppy cultivation and to understand and treat addicts. *I.T.N. Reports Drugs* (1968?) and *The Opium Trail* (1966) were other documentaries on narcotics produced for British television.

A number of films on the narcotics trade have been produced and/or distributed under United Nations auspices. *False Friends* (1967) is a nine-minute animation intended for Eastern audiences that shows the cure of an opium-addicted worker. Mexico's *Enforcement Measures and the Destruction of Illicit Crops* (1965?) is self-explanatory, whereas the Mexican *Polvo Amargo* (*Bitter Dust*, 1964?) shows the degradation of an addict and his exploitation by drug traffickers. Three silent Thai films of opium production and use in that country—*Opium Growing in Thailand*, *Opium Addiction*, and *Hill Tribes of Northern Thailand* were produced in the 1960s. The coca leaf was the subject of the Bolivian *Cultivo y Commercializacion de la Coca* (1967?). American productions included *Hell Flower* (1967?) and *Chasing the Dragon* (1970?).

Junkies' Journeys

In attempting to understand addiction, filmmakers began to make detailed studies of addicts. Anderson's *Drug Addict* (1948) was a pioneering effort. *The Addicted* (1958) by CBS News also presented a detailed case history, but only in the mid-1960s was this type of film to be fully developed. *The Story of a Prisoner* (1965) provided an in-depth look at an ex-addict in prison and his attempts at rehabilitation, and *The Baby Race* (1966) allowed a New York black addict twenty-seven minutes to relate his somewhat incoherent story. Another New York black was the subject of Shirley Clarke's documentary *Portrait of Jason* (1967), and ex-addict and author (*Down These Mean Streets*) Piri Thomas described his experience with drugs in Spanish Harlem in *World of Piri Thomas* (1968). *Escape to Nowhere* profiles a sixteen-year-old addict and though it was designed to facilitate communication, it suggests that her aimless life is primarily the result of heroin.

Hooked (1966) provided a forum for a group of ex-addicts to relate their experiences and thoughts on addiction, as did *Fight or Flight?* (1967). Although both of these films are interesting, they are somewhat rambling and are biased by the individual's own slants on addiction and help to further certain misconceptions (e.g., marijuana leads to heroin, and drugs are to blame for their problems). Like many films of this type, these films fail to provide much insight into the addict's early life and paint such a dismal picture that it seems there is almost no way out for the addict. *Darkness, Darkness* (1970), *No Expectations* (1971), and *Got My Own* (1974) likewise have various people talking about their addiction. Most of them are still addicts who are not enrolled in drug programs and the tone is less optimistic. In *Darkness, Darkness* two parents of addicts are interviewed and the addicts are white. Ex-addict the Reverend Jesse James, a leading worker in the San Francisco ghetto, is featured in *Rapping* (1969).

British television profiled an addict and his brother in *The Addict Alone* (1967) and did a follow up three years later in *Half a Lifetime* (1970). The addict was still on dope and in worse condition, in spite of the year he had spent in jail. *The Facts Are These: Fixed for Death* (1969) and *Gale Is Dead* (1970) were also produced for British television with the first featuring a group discussion with registered addicts and the second being a posthumous study of a young girl who died of an overdose at the age of nineteen. Addicts and former addicts describe their experiences with drug addiction and withdrawal in *Heroin* (1970) and *Better Dead* (1972).

Dramatized versions of addict life also started to appear in films, the first of these being *Hide and Seek* (1966). Unfortunately, this attempt emerges as rather trite and sentimental, perpetuates some myths (one shot hooks him), and is very pessimistic about the addict's possibilities for escape. *Day in the Death of Donnie B.* (1970), *Blue* (1970), and *Slow Death* (1971) were funded by the National Institutes of Mental Health and produced by young black filmmakers. All three of these films depict the world as hostile to their young black protagonists and promulgate the notion that the almost inevitable outcome of drug addiction is death. The same dismal forecast and absence of alternatives characterize *Not Me* (1971), *Trick Bag* (1971), and *Death, Drugs and Walter* (1970). The creation of such negative images is unfortunate since some of these films (especially *Not Me*) are very powerful dramas. *H + 2,Concerning Two Heroin Addicts* (1970) was unusual in following two addicts on parole and their attempts at rehabilitation. The overwhelming influence of social factors forces viewers to ponder the question of whether it is more difficult to be an ex-addict or an addict, and the film emerges as a moving indictment of the California parole system.

Therapy

As drug abuse reached epidemic proportions in the mid-1960s, a wide variety of therapeutic approaches for addiction were instituted. The best known of these was Synanon, a California program for heroin addicts, which received major emphasis in some dozen films that appeared in the next decade. One of the first was the television movie *Junky* (1964), which surveyed the drug problem generally, but focused on Synanon as a treatment. The next year Hollywood released the full-length commercial film *Synanon*, which has been detailed previously. The film provides some insight into the brutal honesty of the group encounter sessions (the Synanon "game"), but degenerates into a maudlin romantic tale. *David* (1965) was a cinema-verité look at a young addict's first week at the Synanon house and the pressures of adapting. *Or Die!* (1966) has the look of an hour-long documentary commercial for the Synanon approach, filmed during six months there. Synanon was rapidly becoming a national organization and the television show *Synanon in Prison* (1966) explored the operation of its methods in Nevada State Prision. A two-part television documentary *The Most Adult Game* (1967) followed the history of Synanon and showed the technique being used with children. *Children of Synanon* (1969) also showed the children of Synanon residents confronting their parents and one another during the game. *House on the Beach* (1968) again detailed the Synanon operation and explored the personality of Synanon founder Charles Dederich.

Many other programs for the therapy of heroin addicts have been the subjects of films. Christianity was emphasized in *Miracle on Broad Street* (1968) and *The Youth Drug Scene* (1969), in addition to the commercial feature films, such as *Way Out* and *The Cross and the Switchblade*, already discussed. Halfway houses for addicts, which were usually modeled on Synanon and included some form of encounter sessions, were presented in *H.A.V.E.N. in Hell* (1965), *Three* (1967), *Circle* (1968), *One Approach* (1972), and *We Have an Addict in the House* (1972). *Three* strongly emphasizes the addict's weakness while minimizing social factors, but nearly all films of this type do this since the programs are aimed at getting people to take responsibility for themselves. *Circle* and *One Approach* likewise emphasize self-discipline and show only the successes of their programs. *We Have an Addict in the House* shows parents becoming involved in the process and strongly emphasizes their role. It is one of the better movies of this type. *Bridge from Noplace* (1968) was a good review of the drug problem, with the emphasis on addict rehabilitation.

British programs were detailed in *Report: Phoenix House* (1971) and *Drug Addiction Rehabilitation: National Addiction Research Institute* (1973). The operation of the United States government's National Addiction Center was described in *The Lexington Experience* (1971). The approach to prisoners by Narcotics Anonymous is shown in *Do Your Own Thing* (1970), whereas the various programs available in one town fill *Coping—The New Haven Story* (1971). Information on how to deal with addicts is given for drug-abuse personnel in *Confrontation—A Nurse and a Drug Addict* (1971) and *Counseling Techniques for Interviewing Addicts* (1973).

Films dealing with the heroin problem in one area often describe the methadone plans. Examples are *Scag* (1971 Philadelphia), *Run Up and Down These Streets* (1972 Santa Fe, New Mexico), and *Junkies Are People* (1972 San Francisco area).

Keep Off the Grass

When the marijuana epidemic arrived in the 1960s and pot became as common as premarital sex, the forces favoring the suppression of marijuana had little modern propaganda available. There were the aforementioned pot-leads-to-heroin films, but these told almost nothing about marijuana. The only drug-abuse film directed specifically against marijuana was *Assassin of Youth* (1957), which took its title from H. J. Anslinger's famous essay. Although the film attempted to present some scientific evidence on the effects of marijuana on mice and humans, its main thrust was to show just how vile "reefers" were and it presented the Gospel as the only prevention and cure.

The absence of marijuana films was largely relieved by the distribution of programs originating on television. In addition to those mentioned in the chapter on television, a half-dozen such films were made in the late 1960s. CBS Reports gave us *Marihuana* (1968), a generally excellent and impartial survey of the facts and opinions on marijuana available then, which implied a need to reevaluate the laws and the necessity of careful research. *World of the Weed* (1968), though relying mostly on stills, was likewise intelligent and informative. *Pot: The Current Scene* (1968) concentrated on interviews with subjects ranging from narcotics agents to drug users and clearly presented the whole spectrum of opinion. *The Law: How Effective Is It?* (1968) was a lively, often heated discussion by professionals that centered on legal aspects, and another panel of specialists debated the issues on *Marihuana, LSD and the Mind* (1968). *Research Report: THC—The Chemistry of Marijuana* (1968) was a misnomer, since it actually presented its effects on a single human subject in a controlled experiment. Unfortunately, the film failed to explain the crucial importance of individual variations, psychological set and environmental setting, and the subject was asked some biased questions. *You Can't Grow a Green Plant in a Closet* (1970) was an excellent panel discussion resulting from the National Marijuana Symposium, with most of the expert testimony having, for once, a slight liberal bias. Practically the only other item in the drug-abuse film catalogs of that time that shares this bias is *Love, Love, Love* (1967), a record of the "Legalise Pot" rally, featuring Allen Ginsberg, which was held in Hyde Park, London.

The antimarijuana filmmakers were not long in mustering their forces. *Scent of Danger* appeared in 1962, and *One Day Is Like Another* (1967) was a short drama "in which two students find a common interest as they smoke marijuana in order to see things as they really are." This was laudable motivation, since most of these films show the kiddies turning to grass only for kicks or on a dare, but predictably, they soon are disillusioned. Also predictable was the entry of Sid Davis Productions' *Keep Off the Grass* (1969), which though making a pretense at a calm, reasoned approach and citing the need for more research, applied the old scare treatment with the users of marijuana barely escaping the obligatory auto accident, mugging of kids, and selling to eight-year-olds. The film generally succeeded only in provoking laughter in any kid who was familiar with marijuana. As with many of the films of this kind, this one was subsequently withdrawn and revised or redone but Davis's *What About Pot* (1974?) is not a vast improvement.

Marijuana (1968) tried to make its antipot message more palatable with claims of impartiality and the presence of singer Sonny Bono, but underneath it was the same old marijuana-leads-to-hallucinations-violence-and-heroin rap. The same is true of *The Ballad of Mary Jane* (1970) and *Let's Talk About Marijuana* (1972) in which reefer personified tells you "I'm a put-on because

I dull your mind and waste your precious time" (with accompanying visuals more appropriate to LSD). *Marijuana: The Great Escape* (1970) pictured users of pot as lazy, irresponsible escapists who inevitably have serious car accidents, whereas *Pot's a Put-On* (1969) used a comedy format to show that users were dumb and irresponsible (one comments "marijuana helps my mind" while reading a comic book). The Department of Defense commissioned *The People vs. Pot* (1970), which showed marijuana triggering the "killer instinct" and LSD-type effects, and implied that marijuana was both addicting and a steppingstone to other drugs. In contrast, *Drug Age—Why Marijuana?* (1969) has only shallow moralizing and leading questions as a priest chats with three users.

Focus on Marijuana (1971), narrated by singer Tommy "Oh! Sweet Pea" Roe, created the impression that there was very little scientific evidence on the effects of marijuana, but had some good segments in which youngsters deal with peer pressure to smoke. Spanish-speaking New York high school kids made a series of short films grouped as *Young Filmmakers Talk About Drugs* (1969) which included *The Potheads in Let's Get Nice*, *Teen Squad* (about a teenage narcotics squad), *The End*, *Life in New York*, and *Tomorrow Never Comes*. These films were mostly superior to the majority of drug-abuse films. *Weed* (1971), though starting with the legal problems of a busted teenager, is a generally accurate survey of marijuana history and effects. The Australian film *The Choice* (1971) also attempts honesty in its dramatized vignettes of adolescent drug experimentation.

Recent efforts that focused on pot with somewhat more sophistication than many of the preceding include the satirical *Marihuana* (1972?) by Roy Nolan, *Marijuana* (1973?) by Tom Rettug, and *Marijuana and You* (1974?). Other countries have also produced many films of this sort, but it is very difficult to obtain information about them. Morocco's *Le Kif* (1966?) tells (in Arabic) of the "misery of a family in which the father becomes an addict and the story of his rehabilitation. . . ."

A few of the marijuana films have been mature efforts to create understanding and to facilitate communication. The NIMH sponsored three such films, *Changing* (1971), *Communication Gap* (1969?), and *Counseling—A Critical Incident* (1971). The first of these, which is a real change from the typical drug-abuse film, presents a long-haired and bearded couple who smoke dope and discuss their changing life-style. The couple leave unresolved many questions, such as drug use by their kids, but the film should be useful for stimulating discussion. The same is true of *Gap*, which shows how communications break down between child and parent when the subject of marijuana arises, and for *Counseling*, which shows the talk between a pastor and a mother who has discovered that her child smokes marijuana. Similarly, *Mr. Smith, Your Kid's Taking Drugs* (1971) shows white, middle-class parents being confronted with the fact of their children's drug use. *A Walk in the Park* (1970) presents a very open-ended discussion of authority, discipline, and loneliness by three smoking teenagers.

LSD: Trip or Trap?

When the psychedelic tidal wave swept through the United States in the 1960s, the educational establishment hurriedly unleashed a torrent of anti-LSD propaganda that far exceeded anything ever evoked by marijuana or even by heroin. Though the enlightened minority quickly perceived that LSD was very similar to peyote and psilocybin mushrooms in its effects and was, therefore, probably safe, less adventuresome minds seized upon the occasional problems that the use of LSD produced and its association with the hippie phenomenon to produce some remarkably irrational and, in historical perspective, amusing anti-LSD (and antihippie and anti-altered consciousness) films. The only films on LSD available before 1967 were a rather dry lecture on the botany and chemistry of hallucinogens—*Hallucinogens* (1964), and a report on LSD therapy with alcoholics and the mentally ill—*LSD: The Spring Grove Experiment* (1966), both reproduced from television.

Television provided half a dozen other LSD commentaries in the next two years (see also the section on television). Timothy Leary's advocacy of LSD was featured on *The Pursuit of Pleasure* (1967) and *LSD: Lettvin vs. Leary* (1967), a debate that was thought-provoking, but which failed to provide much objective information. Lettvin made a sequel, *Professor Lettvin Tuned In* (1968), which stressed the ability of drugs to impair one's judgment, but as did most subsequent commentators on LSD, he greatly overstressed the potential for damage and almost completely ignored the potential for positive uses of psychedelics. CBS television news put down LSD and hippies ("acid users have difficulty with love") in a slanted view of San Francisco's Haight-Ashbury district, *The Hippie Temptation* (1967). The same year, a local station produced a sympathetic look at the Haight-Ashbury hosted by poet-playwright Michael McClure, *The Maze* (1967). Another film originating on television was *LSD: A Trip to Where?* (1968), which, after the nice trip visuals at the start, degenerated into low-grade propaganda about homicides, genetic damage, and "psychotic reactions weeks and months later."

The burgeoning drug-abuse film industry turned out five LSD potboilers in 1967. *LSD: Insight or Insanity?* consisted of nine LSD researchers giving their views, all of which were biased to emphasize its potential for harm (a bad trip was "instant insanity" or a "never-never land of no return"). A personified LSD molecule told of the dangers ("hallucinations occur at any time up to a year," "horrible," "suicide"), but there were some enticing visuals as well. *The LSD Story* (also titled *LSD*) was a terminally boring navy production in which a military doctor lectures about "this material," which he obviously did not understand very well. The psychedelic title and the first five seconds of the sound track are the only tolerable parts of this film. *Hallucinogens and Other Nonnarcotic Drugs Dangerous to Society* was slightly less dull, though considerably more biased, but *The Mindbenders* was suprisingly well balanced considering that it was sponsored by the Food and Drug Administration. The basic tone of the film was cautionary, but its interviewees gave both the pros and the cons of LSD usage, and the hallucinatory segments were very nice. Frightening imagery of slaughtered cattle and upside-down submersion in churning water filled *Mindscape* (1967), a student production about two men who each swallow half of a psychedelic tablet.

Blinders, headphones, and the doctor's comforting hand aid the tripping patient in *LSD: The Spring Grove Experiment* (1966). One of the few films to consider seriously the therapeutic possibilities of LSD, it was made for television.

Nineteen sixty-eight was another fertile year with the infamous Sid Davis leading off with *LSD: Trip or Trap?*, which tells us that "LSD has already caused more genetic damage than the atomic bomb," and that it is an "almost uniformly bad experience" leading to suicide, homicide, convulsions, leukemia and so on. The U.S. Navy sponsored *Trip to Where?* (1968), in which the sailors involved with acid suffer: (1) a bad trip with flashbacks and psychosis; (2) imprisonment; (3) demotion. Although often preachy and condescending and completely ignoring the pleasurable and therapeutic aspects of this "tragic illusion," *Beyond LSD* (1968) emphasized the importance of trying to communicate across the generation gap. In *He Lived with Us, He Ate with Us, What Else Dear?* (1968), which also emphasized the parent's role, affluent parents pamper their teenage son with little attempt at understanding until they learn that he has stolen lab equipment to make LSD. Lack of communication between parents and children was highlighted again in *The People Next Door* (1969), which originally appeared on the CBS Playhouse. Drugs ignite an already highly combustible situation when: (1) daughter freaks out on acid and father evicts long-haired son; (2) daughter freaks out again and is sent to mental hospital; (3) next-door neighbors discover their son is really the pusher and turn him over to the police; (4) police release the pusher, and the "crazy" girl's father attacks him and is carted away by police. By contrast, *The Trip* (1968) needed only three and one-half minutes to destroy the acid-using teenagers and set the pusher free.

Some welcome comic relief was provided by *The Mad Chemist* (1969), who fed a variety of drugs to his monster while testing it with a "happiness index" machine (none was satisfactory), and by *Curious Alice* (1971) who explores a Wonderland where the caterpillar smokes marijuana, the Mad Hatter takes LSD, and the Dormouse nods out on sleeping pills. Both of these films were aimed at turning the younger crowd away from drugs, but they must have been intrigued at how Alice used drugs to enter Wonderland!

Scare films still remained the drug educator's staple and another half dozen of these films were rushed into print in the next few years. *Drug Decision* (1970) not only used the comments of a heroin user to describe those "hooked on marijuana," with emphasis on law enforcement as therapy, but also left viewers with the indelible image of a girl on acid screaming about a talking hot dog! *A Parting Shot* (1971) provided a twelve-year-old who freaks out and dies when a friend tries to calm him with an injection of acid. *I'll Be Seeing You* (1970) also deserves a left-handed award for its analogy between Russian roulette and LSD (complete with revolver) and its classic hardhearted pusher who ends the film with: "Some of you will start taking narcotics on a dare, and eventually get hooked for life . . . I play percentages—you see I'm a pusher—I peddle narcotics. And unless you are smart enough to beat the percentages, we'll meet again. I'll be seeing you." The title tells the whole story in the British film *One-Way Ticket* (1971) and in the Australian *The Acid Test* (1970), though both films dealt with other drugs as well.

Although *Acid* (1971) presented a very broad and informative picture, complete with Albert Hoffman describing history's first LSD trip, it gave the impression that bad trips are extremely common and was basically designed to generate fear. The same is true for *Focus on LSD and Other Psychedelics* (1971), which, though it included users claiming increased insight, was replete with warnings about insanity, genetic damage, and death. There never was any significant evidence that any of the psychedelics produced genetic damage and the promulgation of such an idea is good evidence of naiveté, charlatanism, or both.

Tom (1971) is one of the rare films that presents psychedelics in a sympathetic light. The film's twenty-six-year-old subject is warm and sincere in considering psychedelics to be sacramental and desires only to be left alone to manage his own life. In the words of one reviewer, he has "dropped out and dropped everything—LSD, mescaline, psilocybin and some things familiar only to obscure chemists in Berkeley." One of these obscure things is DMT, which surprisingly put in an appearance in another reasonably adequate drug film that year. An episode in *Self-Awareness Film Modules on Drug Abuse for Teachers* (1971) showed a teacher aiding an adventuresome girl who hurt her leg after snorting DMT made in the chemistry lab!

It is fitting, after wading through this morass of largely pathetic and often vulgar anti-drug propaganda, that this discussion should end with a film that presents some of the results of what is probably the only thorough and competent research on the therapeutic use of LSD in a professional setting. *Man Isn't Dying of Thirst* (1972?) shows Dr. Stanislav Grof's LSD treatment of patients in Czechoslovakia. In contrast to almost all other work with LSD, Grof did everything right. He established a warm, trusting relationship with patients, provided therapy before, during, and after the trips, gave high doses as many times (up to 100) as necessary (at one- or two-week intervals) and had the experience himself. Better than 90 percent of Grof's patients followed a generally predictable course of therapy proceeding from childhood traumas through death and rebirth to an ecstatic union with nature. They emerged at the end with permanently improved appreciation of the world and reintegrated personalities. This was also true of the psychotics, though most LSD researchers have long insisted that for them LSD is useless or dangerous.

Drug Films for Medical Personnel

Film started to become a common learning device in medicine and science after World War I, but it was not until the last two decades that drug-abuse films for professionals came into frequent use. The precursors of such films were medical or physiological studies of psychoactive drugs such as W. Miles's *Drug Effects Measured by Acquired Patterns of Response* (1929), which assayed a variety of psychoactive drugs on rats, and Jules Masserman's *Effects of Morphine on Learned Adaptive Behavior and Experimental Neurosis in Cats* (1942) and *Effects of Various Drugs on the Emotional Mimetic Reactions of the Hypothalamus and Cerebral Cortex of the Cat* (1940). *Narcosynthesis* (1944) is a unique record of the "truth serum" technique in which four mental patients are given injections of short-acting barbiturates. After World War II rhesus monkeys were frequently used in studies on psychoactive drugs and drug addiction. *Effect of Serpasil (Reserpine) on Monkeys* (1954) demonstrated the difference between the newly discovered tranquilizers and the barbiturates, whereas morphine *Physical Dependence in the Monkey* (1963) discussed their use in studying addiction.

Overenthusiastic use of the newly introduced tranquilizers was soon found to lead to depression and *Drug-induced Depression—Fact or Fallacy* (1958) explored this issue. Techniques and problems in the use of tranquilizers were again treated in *Drug Management of Schizophrenia*

(1962). Some techniques and prospects for the new science of psychopharmacology were treated in *The Chemistry of Behavior* (1963), *Drug Dialog-Orientation* (1971) and *The Pharmacology of Drug Abuse* (1973). Treatment of toxic side effects resulting from long-term use of tranquilizers was the subject of *Akineton (biperiden) for the Reversal of Drug-induced Extrapyramidal Disorders* (1968). Accidental and suicidal drug overdoses were discussed and treatment shown in *The Diagnosis and Therapy of Sedative Overdose* (1970) and *The Emergency Treatment of Acute Drug Overdose* (1972). *The Patient with Addictive Behavior* (1968) is intended for psychiatric nurses whereas pharmacists are instructed in *The Pharmacist and Drug Abuse* (1971). *Psychohormonal Aspects of the Menopause* (1971) deals with the relationships between the endocrine system and psychic states in women.

A series of pharmacology training films for nurses includes thirty-minute presentations on *Local Anesthetics* (1969), *General Anesthetics* (1969?), *Sedatives, Hypnotics and Alcohol* (1969?), *Narcotic and Nonnarcotic Analgesics* (1970), *Psychopharmacological Drugs* (1972), *Sympathomimetics* (1969?), *Sympathomimetic Blocking Agents* (1970), *Parasympathomimetics* (1969?), and *Parasympathomimetic Blocking Agents* (1969?). *Out of Bounds: The Drug Culture* (1971) was another nursing film.

Ups/Downs

Although countless films have mentioned uppers and downers, some films have focused on these drugs. *Focus on Downers* (1971), for example, shows that addiction, overdose, and death from sudden withdrawal can result from barbiturate abuse. This film strongly emphasizes death in its dramatized vignettes as do two of Sid Davis's films, *Blood Reds* (1973?) and *The Pill Poppers* (1972). The latter includes material on uppers, which are also a feature of *Ups/Downs* (1971), *Drug Abuse: Bennies and Goofballs* (1966), *Let's Talk About Pills* (1972), and *Glass Houses* (1972). These four films are reasonably good, presenting a variety of data on barbiturates and amphetamines, but they tend to overemphasize the "speed kills" theme. *Glass Houses*, which consists of personal testimony of thirteen pill poppers, is quite convincing.

Amphetamines receive special attention in *Speedscene* (1970), *Focus on Speed and Uppers* (1971), *New Drugs, Same Needle* (1968), and *Sports: The Programmed Gladiators* (1971). *Speedscene* presents interesting commentary by users and doctors, and heavily emphasizes the "speed kills" theme. *Focus on Speed and Uppers* likewise tries to scare away users, but mars its otherwise tolerable presentation with inaccuracies. Methedrine addicts in London occupy center stage in the British television production *New Drugs, Same Needle*. The use of amphetamines and anabolic steroids is part of the discussion of contemporary problems in athletics in *Sports: The Programmed Gladiators*.

Tranquilizers are singled out for special attention in *The Age of the Tranquilizer* (1971?), *Tranquilizers* (1964), and *Mother's Little Helpers* (1968), the latter two of which appeared originally on television. Although not usually viewed as a drug-abuse film, *Tranquilizers, a New Idea in Animal Feeds* (1958) may provoke some interesting lines of thought in this context.

The inhalation of volatile solvents has become a significant problem among juveniles and has led to the production of films like *Glue* (1969?), *Inhale-Exhale, the New Terror* (1965), and *Let's Talk About Volatile Chemicals* (1972).

Drug-Abuse Films Grow Up

Most drug-abuse films appearing prior to the late 1960s were rather low-grade propaganda. The situation has been admirably summarized by drug-film expert David Weber (in a University of California Extension Media Center Bulletin):

> Prior to the mid-1960s, the script for a drug education film was simple to rough out. A nice White middle-class kid (like Marty) would be enticed by unsavory acquaintances (perhaps bearded or Latin) to sample marijuana. The instantaneous zombie state imparted by inhalation of marijuana smoke would lead to (check one—or several): marijuana addiction; experimentation with barbiturates; pregnancy out of wedlock; a fatal automobile accident; arrest and public disgrace via screaming headlines. Inevitably, in addition to whichever mishaps from the previous list might befall the protagonist, heroin addiction loomed in the future. At that stage, close-ups of needles would be prominently featured. So would the writhings, moanings, and vomitings of the victims of withdrawal pains. Prostitution lurked as the sure fate of young women who fell afoul of drugs. Imprisonment—with a flickering hope for rehabilitation—awaited young men.

But the situation changed rapidly. To quote Weber once again:

> Bewildered by the phenomenon of a developing counterculture based on bizarre drugs about which little was known, educators and filmmakers adjusted hurriedly. The years 1966 and 1967 saw a sudden upswing in both the production of drug films and market demand for them. News segments beefed up by out-takes and documentary specials that had appeared on prime-time television were quickly recycled by the networks' film outlets as educational instruments. Since in many cases these offered the most objective and comprehensive discussions then available of a highly inflammatory topic, they found a ready audience.

Many film producers merely changed the names of the drugs and generated new scare films with the same old formulas. The next few years saw marijuana smokers and LSD swallowers in the same situations formerly reserved for heroin addicts. In addition to the automobile accidents, LSD films placed much emphasis on the chromosomal damage it was supposed to cause. On of the clearest examples is Sid Davis's *LSD—Trip or Trap?* (1968). Even the federal government entered the drug-film business with *FDA Special Report—Bennies and Goofballs* (1966) and *Mind Benders—LSD and the Hallucinogens* (1968). Faced with the need to evaluate the flood of drug-abuse films, the National Institutes of Mental Health began giving out contracts for such evaluation. The reviews of these films were generally scathing and, as one reviewer remarked, "the strongest reaction invoked in the majority of viewers was a craving to go home, put on the Beatles, and get stoned." The NIMH refused to publish the reviews, and their 1969 guidance manual for teachers contained only bibliographic data on the more than 100 films included. The NIMH funded another evaluation, this time by the National Coordinating Council on Drug Education, which ended in 1970. More than 80 percent of the films were found "inaccurate, unscientific and psychologically unsound," including those produced by the government, and the NIMH again refused to publish the reviews, but the evaluating group managed to do so themselves in 1972. The NIMH funded a third review of new films in 1972, but again refused to publish the review data.

The newer films showed noticeable trends. Whereas most films made prior to the mid-1960s had been moralizing and cautionary, more objective efforts dwelling on sources and pharmacological effects began to appear. The NIMH-sponsored, single-concept series of nine five-minute films, each crammed with facts about one drug are good examples of this. Also, films appeared describing programs available to addicts and heavy drug users such as *Eagleville*, *Marathon*, and *Synanon*. Next came films that moved the therapeutic focus out into the community and emphasized communication and openness as exemplified by *Rapping*, *Community in Quest*, and *Drug Abuse—One Town's Answer*. Some efforts were made to place the drug scene in a broader cultural or cross-cultural context such as the U.S. government's own *Distant Drummer* series.

Although many films of the late 1960s emphasized footage of joint smoking, junkies shooting up, and psychedelic visual and auditory displays, many educators suspected that these films were having effects on their audiences that were opposite to those desired, and few such films were being produced by the mid-1970s. Intimate documentary portraits of drug users began taking their place as typified by *Gale Is Dead*, *Hooked*, and *Guy*. Finally, films began emphasizing self-reliance, decision making, and the importance of relationships, often without specific mention of drugs. *Guidance for the Seventies*, *The Family*, and *Easy Way Out* are a few of many films to be discussed later. Furthermore, it has generally become clear that the biggest problems are not created by psychedelic materials, such as LSD and marijuana, but by the more conventional drugs such as heroin, alcohol, tobacco, tranquilizers, amphetamines, and barbiturates. The main drug problem among all ages is still alcohol, and it is likely that films pertaining to alcohol will continue to be the most relevant.

There is now a general awareness that drug abuse is merely symptomatic and that films on this subject do not generally strike at the core of the problem. A few years ago, present patterns of drug abuse would have generated a spate of films on Quaaludes, Darvon, and cocaine, but none has thus far appeared. Holistic and humanistic approaches emphasizing the positive and productive elements of family and group life have taken their place, and just in time.

We now survey the remaining drug-abuse films, roughly following their evolution as described in this section.

From Chemical Tombs to Other Approaches

The old shock-treatment approach to drug-abuse education continued to characterize many films released in the late 1960s and early 1970s. *Narcotics—The Inside Story* (1967), *Why Must the Flowers Die?* (1968), which stars a grade-school kid who escalates from glue to an overdose on barbiturates, *Agents of Drug Abuse* (1967?), and *The Hangup* (1968) are typical of these films. The last of these was released by the Department of Defense and shows one serviceman having recurring flashbacks after using LSD and another dying from self-inflicted wounds while on drugs. The titles tell the story in *Stop . . . Before You Try Drugs!* (1969), which "includes graphic illustrations of the results of drug abuse," and *Drug Abuse: The Chemical Tomb* (1969), which rehashed the old soft-drugs-lead-to-hard-drugs-lead-to-death formula. People were dropping like flies as a result of associating with careless or violent marijuana and heroin users in *A Crutch for All Seasons* (1969), but *11:59: Last Minute to Choose* (1970) went one step further by including gory emergency-room footage.

High school girls smoke weed, bad-trip on amphetamines, and get hooked on heroin in *The High: Drugs and You* (1970). *Exit* (1970) depicts commune hippies as being hostile to strangers and indifferent to a girl's near-fatal bad trip. *Drug Abuse: Everybody's Hangup* (1970) had yet another overacted withdrawal scene and implied that drug users wind up on heroin, but also stressed the need for communication between parents and children. *Drugs and You* (1971) varied the marijuana-heroin-death story with animation. Former LSD proponent Allen Cohen spoils his otherwise rational chats with students with stereotypes and exaggerations (LSD users sooner or later "flip out permanently") in *Are Drugs the Answer?* (1970). Another NIMH-sponsored film *The Answer Is Understanding* (1971) mixed its information with inaccuracies and was judged to do "little other than reinforce existing fears and prejudices." *Busted* (1971) tried to scare the kiddies by showing a twelve-year-old being arrested.

A flood of drug-abuse films that approached the problem from broader social, cultural, and historical perspectives and which were, in general, more rational and accurate, appeared in the next few years. These are mentioned in roughly alphabetical order. The Australian film *Anyhow* (1971) treated drugs as one of a variety of problems in the student community, whereas *Criminal Man* (1970?) discussed drug abuse in the context of crime. Noted personalities lent their support with such efforts as *Art Linkletter Talks with Parents* (1971), *Art Linkletter Talks With Our Children* (1971), and *A Day with Bill Cosby* (1970?). Alcohol was emphasized in *Can You Take It?* (1969) and *Curious Habits of Man* (1968), the latter comparing wild animals and people at a cocktail party. Films aimed at the younger crowd often resorted to animation as in *Curious Alice* (1971), with the Mad Hatter high on LSD and the Dormouse smashed on reds, and *The Drug Bug* (1972), in which a frog turns to drugs to get his lady's attention! Though it is also aimed at elementary school children, *Dealing with Drugs* (1971) shoots over their heads with pharmacological data and has many inaccuracies, in addition to being boring.

Drug Dialogue—Involvement (1971) was a unique change of pace with its testimony from two undercover narcotics agents on the problems of living simultaneously in two different cultures. Cross-cultural perspectives on the youth scene were the mainstay of *The Distant Drummer* (1968), which also focused on the history of drug abuse. *Drug Age—What Can We Do?* (1969) was one of a series from Catholic filmmakers that tended to be heavily moralistic and even encouraged parents to "eliminate" drug-contaminated children in order to save their siblings! *Drug Age—What Do You Think of Your Father?* (1969) similarly rested on moral platitudes. *Drugs and the Nervous System* (1972) was revised from the 1967 version, but the entertaining animations failed to compensate for the inaccuracies and overgeneralizations.

The joys of life without drugs were emphasized in *Drugs: A Primary Film* (1972), *Drugs Are Not the Problem* (1972), and *Drugs and the Very Young* (1971?). *Drugs and Beyond* (1971) was an ethical inquiry into the areas of learning acceleration, tension control, and stimulation of performance with drugs. *Drugs in Our Culture* (1971?) also took a very broad look at the drug problem and emphasized the need to help children with decision making. A series of films entitled "Questions and Answers" included films on *LSD*, *Barbiturates and Amphetamines*, *Rock Festivals*, *Marijuana*, *Natural Psychoses and Drug Psychoses and What Is Normalcy*, and *Values and Drug Usage* were released in 1971 along with *Recommendations for Individual School and Community Action in Dealing with Drug Problems*, and *Over 3,000 Bad Trips* (in two parts) in a package called *The Drug Scene*. *The Drug Scene* (1971) was also available in a half-hour condensed version. *Drugs: Facts Everyone Needs to Know* (1970) was an accurate and informative but somewhat dull lecture. *Choice* (1970) again emphasized the need to develop the ability to make one's own decisions, an increasingly frequent theme in these films, as did *Countdown* (1972?) and *Do You Know Her?* (1972?).

Many films that used the word *drug* in their titles were produced in the early 1970s. Most of these were aimed at juveniles and presented reasonably accurate information along with words of caution. Typical of these are *Drugs Are Like That* (1970), *The Drug Dilemma* (1972), *Drugs: A First Encounter* (1973?), *Drugs: The First Decision* (1971), *Drug Taking: Social Aspects* (1971), *Drug Abuse: It Could Happen to You* (1973?), *Drug Dependency—Stimulants, Depressants and Psychedelics* (1973?), *Drug Problem: People Problem* (1972?), *Drugs and Your Body* (1971), *Drugs in Our World* (1971), and *Drugs—Use or Abuse* (1971).

Escape from Addiction (1969) was a general lecture that emphasized alcohol. Among the many films emphasizing drugs as unsatisfactory escapes are *Escape to Nowhere* (1969, Australian), *Hello America* (1968), *The Sandal Maker* (1969?), *How Much Time?* (1970), *Psychedelics* (1973?), *Up the Ladder Down* (1973?), *Learning About Drugs* (1972?), and *Mind-Altering Drugs* (1969?). *Hooks* (1972) and *Perfect Drug Film* (1972) likewise stress that escape with drugs is deleterious in the long run.

Excellent documentaries that place drug use in a broad cultural perspective are the Canadian *Flip City: The Psychotropics and You* (1971), and the American *A Moveable Scene* (1968). Narrated by Robert Mitchum, the latter film is a generally good survey of the youth culture in the late 1960s from London to Katmandu, but tends to create the feeling that hippies and addiction are synonymous. *A Journey Through Drug Abuse* (1971?) and *The Riddle* (1968) are documentaries that emphasize the negative consequences of drugs.

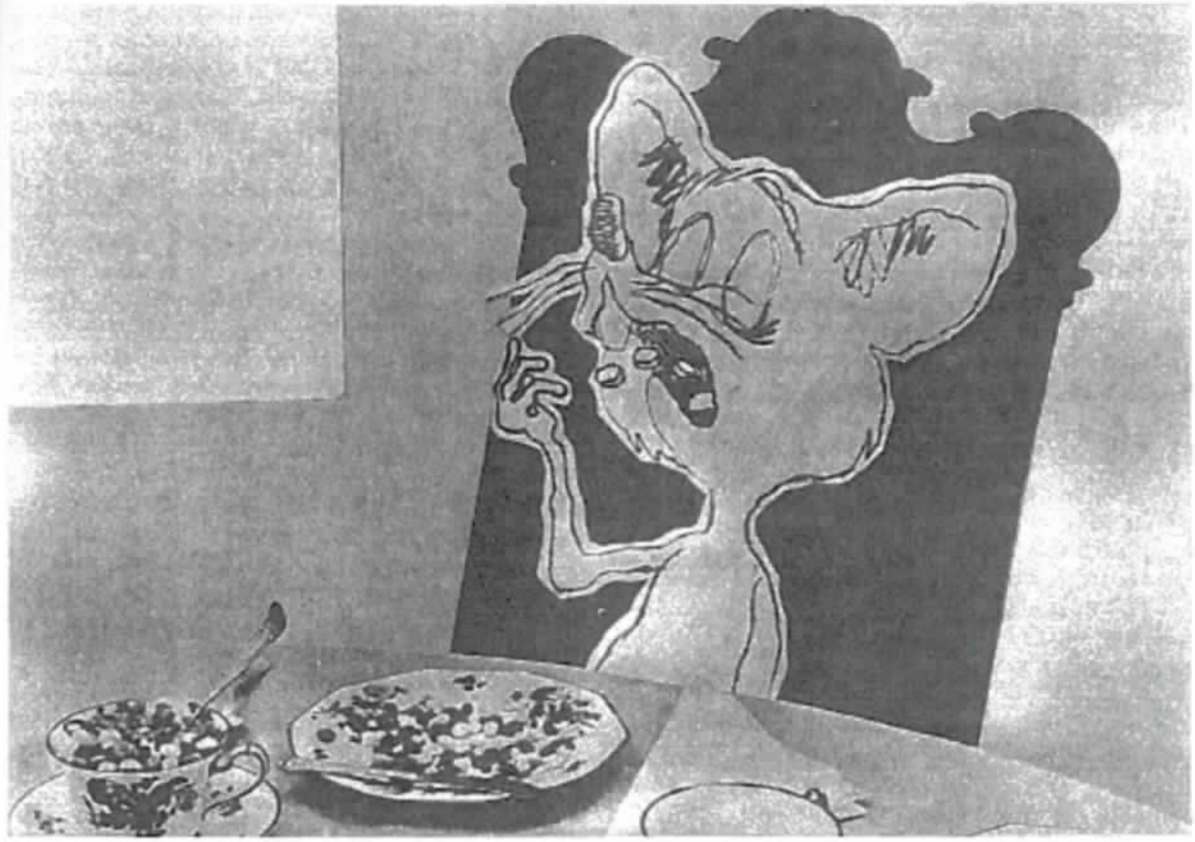
Girl on the Sixteenth Floor (1971) was unique in presenting the dealer of drugs in a favorable light (he likes to turn people on and only sells to get money to live) and suggesting that one can stay with soft drugs, rather than progressing to heroin. Peer-group pressure to try acid and grass is the focal point of *Jump* (1970), which takes place at a teenage pot party. The dealer was presented in a more classical light in *Pusher* (1969?) and *Pusher* (1971?). *For Adults Only* (1970) was an excellent series of dramatized vignettes stressing parent-child communication. *Us* (1971) was another fine film that showed the similarities among drug users from all walks of life.

Pills (1971, British) and *Up Pill, Down Pill* (1970) were primarily concerned with the abuse of prescription drugs by adults. *Tempted* (1971), though rather unrealistic in its presentation, showed the constant exposure to pills, alcohol, and marijuana of a grade-school child. Elementary school children were also the target of the excellent *What Do Drugs Do?* (1971) and the fair *Users-Losers* (1973?), *Who's Afraid?* (1972), and *What Would You Do?* (1971). A wide variety of techniques were used in the nine segments of the *Single Concept Films* (1971), each dealing with a different class of drug. The importance of the undrugged mind in dealing with the modern world was portrayed in *Your Amazing Mind* (1969) and in *Alcohol, Tobacco and Drugs vs. Physical Fitness* (1972). *A World of Dreams* (1967) contained lovely impressionistic sequences displaying the psychic effects of different drugs.

A subset of the modern drug-abuse films emphasized driving problems and most of these were also preoccupied with alcohol. *Alcohol and Drugs versus Safe Driving* (1967), *Alcohol, Drugs and Driving* (1968?), *Alcohol and Drugs* (1958), *Drugs, Drinking and Driving* (1970), *Driving and Drugs* (1968), *Ninety-nine Bottles of Beer* (1972), and *Postmortem* (1967) are typical.

On Prescription Only (1960) and *Rx: Caution* (1960) are early representatives of a large group of films meant to educate the public to the importance of being careful in the use of prescribed medications. *Food and Drugs* (1968), *Prescription for Maryanne* (1971?), *Read the Label and Live* (1971?), *Take as Directed* (1970), *Sniffy Escapes Poisoning* (1967), and *Our Wonderful Body: Medicines, Drugs and Poisons* (1973) are a few of the many subsequent efforts.

Psychoactive drugs have figured in documentaries on the future of mind control. Chemical stimulation of the brain with "smart pills" was postulated in *Miracle of the Mind* (1969?) and chemical stimulation of the brain was featured in *Frontiers of the Mind* (1966). Concern over future brainwashing with chemicals and manipulation of emotions were prominent in *Farthest Frontier* (1967), but *Schizophrenia: Shattered Mirror* (1966) expressed optimism in the use of psychoactive drugs in the understanding and control of mental illness. Drugs were discussed in the



The Dormouse pops downers in *Curious Alice* (1972), a drug abuse film for children. Its careful and honest approach to the subject attempts to emphasize the negative aspects of drugs, but some viewers feel it is more likely to stimulate experimentation.

sophisticated survey of brain research *The Mind of Man* (1971). The use of drugs to control moods was examined in *Biochemedical Revolution: Moods of the Future* (1971).

Psychoactive drugs have also been discussed in such general treatments of drugs as *Drugs Through the Ages* (1967), *Drugs and Conquest* (1964), and *Bridge to Tomorrow* (1969?). An interesting historical account of the passage of the Pure Food and Drug Bill in 1906 is *Triumph without Drums* (1941).

Testimonials from former "addicts" on the horrors of dope have long been a staple of the drug abuse film repertory, but in recent years these have tended to become more balanced and sophisticated. *Anything for Kicks* (1970) has two teenagers rapping about their experiences with marijuana and heroin, and in *Narcotics and Kids* (1969) two females talk about their drug experiences with a class of sixth graders. *Narcotics: Why Not?* (1968) emphasizes heroin and includes scenes of incarcerated teenagers rapping about their reasons for doping. Teens chat about their experiences in *Crisis House* (1970) and *Grooving* (1970) and though much interesting material is presented in these films, like all testimonials these are somewhat biased and most fail to present adequate objective information to counter this bias. *Students Look at Drugs* (1970), *The Drug Scene* (1971), and *Flip Side* (1969) are similarly limited. The last film was released by Gospel Films, which was also responsible for the junkies-for-Jesus testimonial *High on Campus* (1970).

Up Front (1971), *A Nice Kid Like You* (1969), and *The Seekers* (1968) were more insightful and balanced than most offerings of this type. Two British films—*Drug Taking: Health Aspects* (1973) and especially Leacock Pennebaker's ninety-minute documentary *Dope* (1971), also known as *Head* and *Boors at Midnight*, had some excellent footage of young people rationalizing their drug use.

In the late 1960s there began to appear films that contained in-depth studies of individual drug users. *Becky* (1971) and *Tommy the Traveller* (1971) are typical. *Willy* (1971) and the dramatized *Rick* (1971) deal with the aftermath of drug busts and the friends, parents, and probation officers of the drug user. Ex-junkie and New York gang leader Nicky Cruz is featured in *No Need to Hide* (1971). The third of Kate Millett's *Three Lives* (1971) is twenty-one-year-old Robin Mide, who left home at the age of seventeen to get into drugs, sex, and theater. The Social Seminar Series, which includes some dozen films on various aspects of drug abuse, has four such profiles—*Tom*, *Bunny*, *Guy*, and *Teddy* (1971). *Tom* is a sympathetic portrait of a young lad who considers psychedelics a sacrament; *Bunny* is a UCLA junior with casual use of recreational drugs; *Guy* is a Chicano for whom reds, alcohol, and marijuana offer escape from barrio life; and *Teddy* discusses his reasons for not using drugs. *Sean* (1970?) is a four-year-old who talks about life in San Francisco's Haight-Ashbury district. He talks about being busted, speed freaks ("so skinny"), and prefers eating pot to smoking it. Truly a child of his times!

With the burgeoning of drug-treatment centers and rehabilitation programs there arose the need for films that elucidated the setting up and operation of such clinics and programs. *How to Initiate Drug Education Programs* (1970?), *Drug Abuse and Therapy* (1970), *Building a Drug Abuse Program* (1971), and *Here's Help* (1970) are typical. The last included commentary on the effectiveness of the various programs by those who had been treated in them and stressed the need for a variety of approaches. *Meeting* (1971) and *Community in Quest* (1971) emphasize the need to communicate across the generation gap in order to facilitate the functioning of community drug-prevention programs. *It Takes a Lot of Help* (1970), *The Y-riders* (1970), *What Can We Do?* (1971), and *Drug Talk—Some Current Programs* (1971) describe various programs around the United States.

Specific programs are detailed in *Treatment—New Teams* (1971), which displays the use of paraprofessionals for drug-related problems, and *Youth Drug Ward* (1968), which shows group therapy at San Francisco's Langley Porter Neuropsychiatric Institute. The therapeutic approach at Gateway House in Chicago, Illinois, is featured in *Not the Giant Nor the Dwarf* (1971), whereas *Marathon—The Story of the Young Drug Users* (1967) documents the thirty-hour encounter group sessions at New York's Daytop Village. Implementation of programs in individual towns are the subjects of *What Some Communities Are Doing* (1971, Alameda, Calif.), *Drug Abuse: A Call to Action* (1969, Greenwich, Conn.), *Community As Doctor* (1971, Pittsburg, Calif.), *Drug Abuse: One Town's Answer* (1970, Fort Bragg, Calif.), and *Eagleville: You're Not Alone* (1971, Philadelphia).

The operation of crises centers, which often deal with drug emergencies, is the subject of *Help* (1970), *Help Is Here* (1970), *Emergency Treatment of Acute Drug Overdose* (1972), and *What Did You Take?* (1971). The last of these is an excellent film of actual emergencies at the Beth Israel Hospital in New York City. The handling of drug crises by telephone is treated in *Crisis Intervention by Telephone* (1971?), *Crisis Intervention: Part 3—Drugs* (1972), and *Listening* (1971).

Another Approach

With the growing awareness that drug abuse was merely a symptom of social malaise, the emphasis gradually shifted from attacking the drugs as the beginning and end of the problem to attempting to understand and ameliorate the pressures that lead to drug abuse. There is also general acceptance of the psychedelics (LSD, mescalin, marijuana, and so on) as "soft" drugs that are not particularly threatening, and the realization that alcohol, heroin, and tobacco comprise the greatest threats to the individual and society. The following are some of the many films that treat drug abuse in such a context. Some of these films, especially the more recent, do not even mention drugs specifically. Examples of these films in roughly alphabetical order are:

Another Approach (1970?), *Assignment . . . the Future* (1973?), *Anybody Else Who's Listening* (1972?), *The Argument* (1969, *Any Questions, Any Answers?* (1971), *Almost Everyone Does* (1970), *The Better Way—Learning to Care* (1973?) and *Brian at Seventeen* (1971), which does not mention drugs, but instead focuses on the problems and prospects of a high school boy. *Easy Way Out* (1971) also has no drug information but draws an extended analogy between the struggles of chicks to hatch and the necessity for the struggles of adolescents for proper development. Similar themes dominate *Everybody's Going Where I've Been* (1971), *The Family* (1971), *Feeling Bad . . . Feeling Good* (1973?), *Feelings—That's What It's All About* (1971), *Forests of the Night* (1971), *From 5 to 7:30* (1972?), *Getting Through* (1969?), *Guidance* *for the 70's* (1971), which is composed of three films in which teenagers talk about: (1) *Kids, Parents, Pressures*, (2) *Self-Esteem*, and (3) *Who's Responsible?*

Get High On Life (1971) also does not show drugs, but emphasizes the positive aspects of family life. *Hip Jean's Jeannie* (1973?), *Heads You Win* (1971), *I Just Can't Help It* (1973?), *The Inner Trip* (1968), and *The House That Jack Built* (1969) push personal responsibility. *I Think* (1970) shows all the influences on a ten-year-old girl's attitudes and behavior and her struggles to think for herself. *Holy Smoke* (1971) and *Is It Always Right to Be Right* (1970, narration by Orson Welles) are animations that encourage kids to create harmonious relationships with those around them.

Other films that emphasize the need to communicate needs and problems to parents and friends, the development of individualism, and ways of getting satisfaction and dealing with frustrations without drugs are *I Am* (1972), *Ivan and His Father* (1971), *Journey in Time* (1971), *Just One* (1973?), *Kick* (1969), *Lady Jane* (1971), *The Mask* (1971?), *The Need for Dialogue* (1971), *One Step Away* (1968), *Of Lemmings and Kings* (1971), *One in 20,000* (1969?), *One Plus One Equals 3* (1970?), *Outside Influences* (1972?), *The Quarry* (1971?), *The Two-Legged Space Ship* (1974?), *The Streets Where You Live* (1974?), *Snow in Summer* (1973?), *Styles* (1974?), *A Step from the Shadows* (1971), *That Which Was Lost* (1969), *Trigger Films* (1971?), *Two Festivals* (1972), *Time Pulls the Trigger* (1970?), *To Be a Man* (1969?), *Too Tough to Care* (1971?), *Up in Smoke* (1969?), *Verdict at 1:32 (1970?)*, *Will You Listen If I Speak?* (1971), *The Woburn Project* (1971), the *Turned on Crisis* series (eight films, 1972), the *Because We Care* series (six films, 1972), the *Nobody But* series (six films, 1972), the *Understanding Films—Social Seminars* series (*Why We Take Drugs*, *Another Viewpoint* and *A New Institution*, 1971), *The Ultimate High* (1971), and *Youth-Communications* (1971?).

Some novel approaches are provided by *Observing Ourselves* (1968) in which Krishnamurti discusses psychedelics; *Perception: Structure or Flow* (1973), in which the variations in perception of the world with culture, age, sex, and drugs are explored, and *Tripping* (1970) in which a group demonstrates gestalt sensory-awareness exercises as a way of turning on without drugs. *The Ringer* (1972) shows how kids are exploited and manipulated by adults and other kids, and stresses the need to develop self-reliance. *Self-Awareness Film Modules on Drug Abuse for Parents* (1971) shows how parents react when confronted with their children's drug use and *Self-Awareness Film Modules on Drug Abuse for High School Students* (1972) demonstrates three emotional situations resulting from drug use: (1) Fear (a drug bust); (2) Humiliation and Anger (a boy smokes marijuana), and (3) Compassion (a bad trip at a high school LSD party).

Self-Awareness Film Modules on Drug Abuse for Teachers (1971) is specifically intended for teachers who are shown confronting students over drug issues. Other films emphasizing the teacher's role are *What Is Teaching?*, *What Is Learning?* (1971), *Mr. Edler's Class: Drug Education at the Elementary Level* (1971), *Adult Awareness and Techer Sensitivity* (1971?), *Jordan Paul: One Teacher's Approach* (1971), and *A News Story* (1971), which is aimed at helping the teacher cope with the flood of drug-abuse information.

16 Television Discovers Drugs

Television sets became commonplace in the 1950s, and though there were a few programs concerned with drugs, such as the Confidential Telepictures programs on lysergic acid, barbiturates, and narcotics, it was not until the mid-1960s that television awoke to the possibilities. Drug topics began appearing frequently on talk shows, news programs, documentaries, and the many fictional serials. Before turning to the drug themes in serials, we deal with the nonfiction programs many of which were widely seen in the 16mm format and are discussed in the chapter on drug-abuse films.

Tea, Horse, and Crime

Most of the early television productions on drugs concentrated on heroin, with occasional reference to marijuana and other drugs. Public television was responsible for *Addiction Among Teenagers* (1956) and *Tea, Horse and Crime* (1957), and CBS produced the two-part program *The Addicted* (1958), and *The Business of Heroin* (1964). *The Chemistry of Behavior* (1963), *Dangerous Drugs* (1964), and *The Losers* (1965) were more general treatments of drug abuse. *Junky* (1964), *Synanon in Prison* (1966), *The Trip Back* (1969), and *The Most Adult Game* (1967) were concerned with rehabilitation, especially the Synanon program. The heroin scene and its relation to crime were featured on *Drugs in the Tenderloin* (1968), *Crime in the Courts* (1971), *Heroes and Heroin* (1971), and *They Get Rich from the Poor* (1970).

In spite of its system of heroin dispensing, Britain was developing a significant problem and its television programming reflected this. *The Opium Trail* (1966) and *Some Grains of Truth* (1967) exposed the heroin traffic, whereas *The Addict Alone* (1967), *I.T.N. Reports—Drugs* (1969?), *The Facts Are These: Fixed for Death* (1969), and *Gale Is Dead* (1970) revealed the problems of addiction. Other types of drugs were featured in *I'm Dependent—You're Addicted* (1972, prescription drugs), *New Drugs—Same Needle* (1968, methedrine), *Mother's Little Helpers* (1968, tranquilizers and amphetamines), and *Alas Poor Hippies, Love Is Dead* (1968, LSD and marijuana).

Talking About Drug Abuse

Drug experts were a natural for talk shows, and in 1967 at least half a dozen appeared to warn the public about the dangers of drugs. Dr. James Goddard, head of the Food and Drug Administration, discoursed on diet pills and other fads on "Your Dollar's Worth," and William Cunningham of the FDA and *Black Market Medicine* author Margaret Kreig occupied a July 1967 episode of "Doctor's News Conference." The same month Dr. Robert Baird discussed campus drug use on the "Mike Douglas Show," and Dr.

Jonathan Cole of the NIMH reviewed the use of drugs in the treatment and investigation of mental illness on "Medicated Society." The developing LSD subculture in San Francisco's Haight-Ashbury district was examined on many news programs such as the July 2, 1967, edition of the "Frank McGee Report," NBC's "From Runaway to Hippie," and CBS's "The Hippie Temptation." There were also showings of films on methods of treatment such as *Marathon* on the "Summer Focus." Timothy Leary gave psychedelics some rare favorable publicity with his appearance on the "Merv Griffin Show."

LSD was also discussed by Leary on a local show "LSD: Lettvin vs. Leary" (1967) and Lettvin carried on with "Professor Lettvin Tuned In" (1968). Leary again appeared on the NBC show "The Pursuit of Pleasure" (1967), and on the NET production "From Pot to Psychedelics" (1968). The public had been introduced to the therapeutic possibilities of LSD the preceding year with the CBS documentary *LSD: The Spring Grove Experiment*. *LSD: Trip to Where?* (1968), no the other hand, was a scurrilous attack on the substance, with no serious attention to its positive aspects. LSD was taken to task by "Night Gallery" creator Rod Serling on a frequently broadcast spot (one of many antidrug "commercials" seen during this period). Serling assured us that LSD was dangerous because we could never be certain just what it would do, but, of course, that was part of its allure. Serling died of heart disease not long after the last of these spots disappeared from the television screen. Some have speculated that if Serling had turned on, tuned in, and dropped out, he might be alive today.

Marijuana was the focus of attention in *Pot: The Current Scene* (1969), *World of the Weed* (1968), and *Marijuana* (1968)—an hour-long special on CBS News. Other programs began focusing on the drug problem in general. Typical of these were *The Allure of Drugs* (1969), *The Pharmacology of Drugs* (1969), *Drugs: A to Z* (1969?), *Drugs in Middle America* (1970), and *Trip to Nowhere* (1970).

Soon, everyone was getting into the act. In the next few years such diverse personalities as Robert Mitchum and Margaret Mead descanted on marijuana on the "Dick Cavett Show." By 1972, heroin once again began to occupy center stage with "Should We Decriminalize Heroin Addiction" being the topic of debate on "Head On," and "Speak Out" featured Lt. Jack Kerrigan of the San Francisco Police Department Narcotics Detail, and others, talking about heroin dispensing. William Champin, author of *Wasted: Story of My Son's Drug Addiction* was a guest on "San Francisco Today" and attorney Whitney North Seymour discussed his book on the narcotics crisis on "Today." Psychologist Allen Cohen gave his views on the "Phil Donahue Show" and even children's programs, such as "Take a Giant Step" had teenagers regaling the bubble gum set with the problems of kicking the drug habit. Drug abuse among the young was the topic of numerous other programs of 1972 including "What Every Woman Wants to Know" and the religiously oriented "This Is the Life."

We then were provided hot debates on the effects of marijuana and its possible legalization. Rabble-rouser William F. Buckley, Jr., seems to have led the field with a 1970 debate between Deputy Attorney General Richard Kleindienst and John Kaplan, author of *Marijuana: The New Prohibition*. A 1972 episode of "Meet the Press" spotlighted two members of the National commission on Marijuana and Drug Abuse, which ultimately produced a report favorable to the legalization of marijuana. Barbara Walters hosted various drug luminaries on a five-part series on marijuana on "Not for Women Only" in 1975. Later that year, NBC produced a special, *Mary Jane Grows Up*, which attempted to examine objectively the question of marijuana from a variety of viewpoints.

Pregnant junkies and their addicted babies were highlighted on ABC's *The Littlest Junkie* in 1973. Programs directed at very young kids began appearing such as two episodes in the "Fat Albert" cartoon series in 1974, in which Bill Cosby spelled out the evils of narcotics and the gang was tricked into aiding a pusher, and the "New Zoo Review" (with songs "Drugs Help Man" and "Treat 'Em Right") the following year. Barbara Walters hosted a five-part series on the abuse of medical drugs during the 1975 season of her "Not for Women Only." Medically oriented programs on the "Take as Directed" series included several on psychoactive drugs and antidepressants, and tranquilizers and other drugs were discussed on the mental health series "Thin Edge" (1975). Merv Griffin ran a whole show on drugs in 1975 with DEA officials, psychiatrists, and former addicts.

Documentaries began to focus more frequently on dope. A 1974 edition of "Weekend" investigated drug trafficking in Holland and an "ABC News Closeup" of the next year covered the smuggling of aliens and narcotics into the United States from Mexico and Hong Kong. A 1976 program on "International Zone" documented the flow of dope from Southeast Asia and the Middle East to the United States; another "Weekend" program dwelt on cocaine smuggling from Peru. *The Bronx Is Burning* and *Harlem* both were shown in 1975 and were incidentally concerned with addiction. It has also become possible to include material on drug use in film biographies, such as *I Regret Nothing*, a story of the Parisian chanteuse Edith Piaf.

One of the most interesting of the drug-oriented documentaries appeared in a May, 1976, segment of "David Niven's World." This was an exposé of opium smuggling undertaken by a group of French journalists in the tiny state of Pashtunistan, near the Khyber Pass. Technically a part of Pakistan (or Afghanistan, depending on to whom you are talking), the bullet and the dollar rule there and *everything* is for sale on the open market. Weapons are the biggest money makers next to dope and one tiny village factory turns out 300 pistols and 200 rifles per month, in addition to hand-made Browning machine guns. Stacks of hashish selling for $8 a kilo are shown in one small shop that sells three tons of the substance a year. But the main business of Pashtunistan is opium—200 tons a year from the country—about one-fifth of the total world production. The French team buys five tons of opium and arranges for it to be delivered to France! The cameras follow the opium caravan through the mountains and plains to the port of Dubai, but we are not informed of its fate thereafter. Niven says only: "Join us again next week for another story of real people doing exciting things around the world."

Cops and Robbers and Drugs

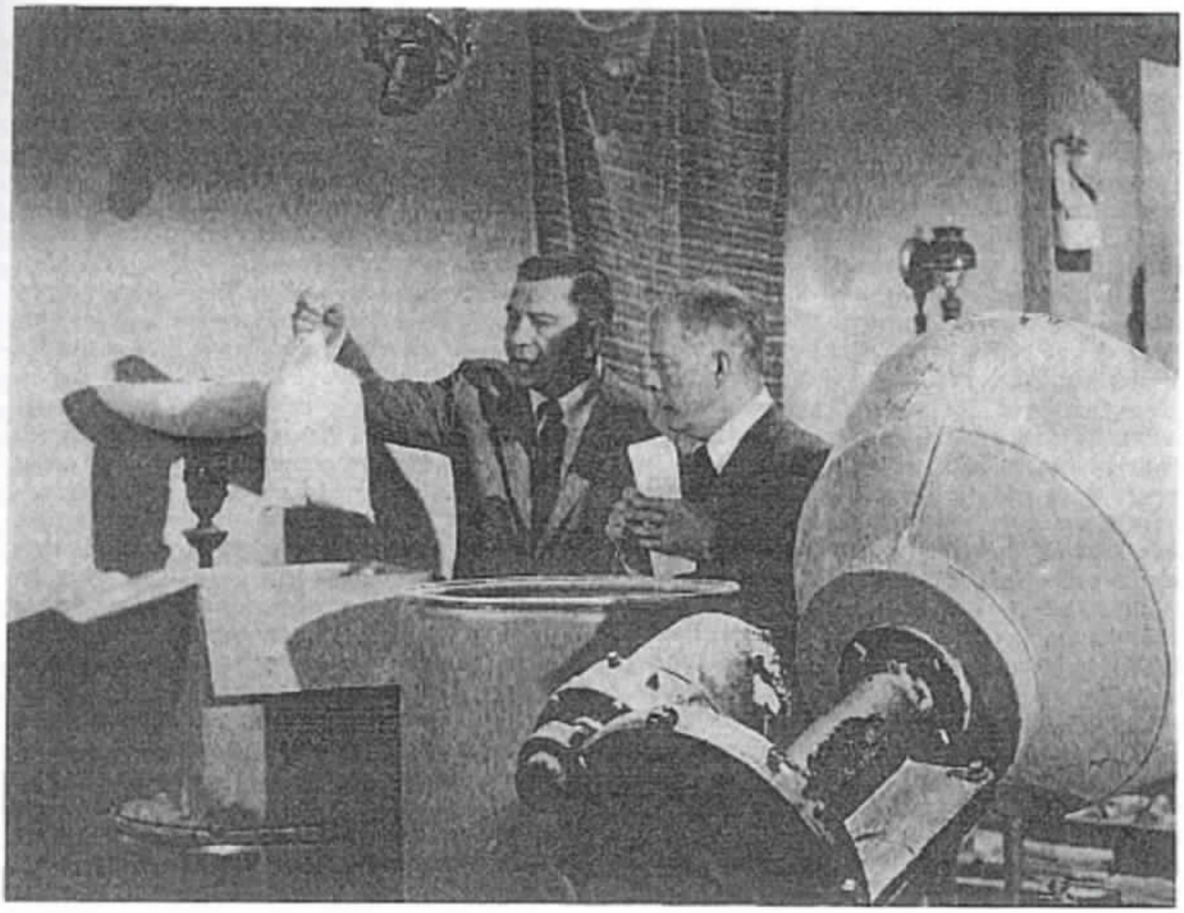
Crime dramas have naturally used drug trafficking and addiction as occasional plot elements, but as the 1970s rolled on, such themes came to be the bread and butter of harried television scriptwriters. We now consider, in alphabetical order, a few of the more popular television series that have had frequent drug episodes.

"Adam-12" is a mid-1970s series featuring a police team (Kent McCord and Martin Milner). Among their drug episodes are: a doped-up suicidal teenager, a neighborhood lad high on drugs, a narcotics theft from a drugstore, two children with their stomachs full of amphetamines, and ex-junkie suspected of robbery, a pilot flying a load of weed in from Mexico, an enterprising chap drying marijuana at a laundromat, and about a dozen cases of heroin dealing.

Jack Webb's "Dragnet" had many episodes on drugs and is specially favored by the contemporary drug crowd because its consistently outdated, narrow-minded, and fascistic approach has now rendered the show high-camp entertainment. The show included cases involving drugs in junior high school, a pot-detecting pooch, an addict-embezzler, a juvenile dealer ("Little Pusher"), a stoned-out teenager, and a whole family that found weed good and the law bad, but the favorite shows seem to be the one in which Sgt. Friday busts a member of his nightschool psychology class for grass, and another entitled "The Prophet," in which Friday gets his chance to debate the LSD issue. Every time the subject of drugs comes up Friday gives his standard spiel which runs something like, "I'm not here to judge whether it's good or bad, but it's against the law and I'm going to bust you for it." Fortunately, lawmen and women in the other series have usually shown more insight and sympathy with drug users. Webb was also responsible for the antihashish film *O'Hara: U.S. Treasury* (1971) with its equally peevish, right-wing propaganda.

"FBI" and "Harry O" were two series whose stars (Efrem Zimbalist, Jr., and David Janssen) were on close terms with the Nixon administration and its hard-line conservativism on drug issues. Among the drug cases on "FBI" were those of a man avenging himself on the syndicate for his daughter's drug overdose, a woman stealing stock certificates to feed her husband's heroin habit, a drug addict allegedly beaten to death by a cop, and a fugitive dope dealer (played by William "Capt. Kirk" Shatner). Janssen's work as private eye "Harry O" involved him at various times with a pregnant teenage addict on the run from killers, a young friend framed for narcotics dealing, a woman in a drugged state being controlled by a faith healer, and a young addict whose addict boyfriend is killed by pushers.

Hawaiian cop McGarrett (Jack Lord) has to contend with junkies ripping off tourists and a succession of nefarious stereotypes who try to slip heroin past customs via sky divers and scuba divers in "Hawaii Five-O." Raymond Burr's struggles with dope on television have been numerous. In his first series, "Perry Mason," Burr was a witness to a truth-serum-induced murder confession, but few other cases involving drugs. The subsequent series, known first as "Raymond Burr" and then as "Ironside" has many drug episodes, most of which concern heroin. One especially fine case featured Joseph Campanella as a heroin addict ("The Happy Dreams of Hollow Men"), and William Shatner was also excellent as a parole officer obsessed with



Jack Webb (*left*) and Harry Morgan raid an illegal drug operation in a 1970 episode of television's long-running *Dragnet*.

dope pushers in another episode. Forrest Tucker is a cop after the pusher who turned his daughter on to grass in one case, and Theodore Bikel finds his nephews using his tobacco shop for the preparation of synthetic marijuana in another show. Other investigations involve the wheelchair-bound Ironside with an elusive heroin dealer, a cop on the spot for killing a dope pusher, the drug scene among musicians, an actress killed with a heroin overdose, narcotics thieves, and youthful dopers.

Like Burr, Telly Savalas has had a very successful series as a cop who frequently tangles with drugs. "Kojak" lives beyond his means to trap a narcotics peddler, poses as a chemist to trap morphine hijackers, bargains to exchange narcotics evidence for a kidnapped woman, tries to clear his junkie nephew of the murder of a pusher, pursues a cop-killing narcotics thief, puzzles out the connections between a murdered police chemist and a cop in jail for removing heroin from the police lockers, and tries to nail an elusive drug dealer.

A 1967 episode of the long-running "Mission: Impossible" starred Martin Landau as a "crazy acid head who'll do anything to get the stuff," but he is just fooling and his LSD sugar cubes contain secret information. Landau is soon in the hands of the bad guys who assure him that "in this age of modern pharmacology, everyone talks," and they proceed to habituate him to a diet of 500 micrograms of LSD and three milligrams of heroin. Further adventures involved the IMF in trying to undermine a narcotics ring by pushing computer-made cocaine, in obtaining the secret of a drug that could enslave mankind, in retrieving a list of undercover narcotics agents, in undermining a dope ring, and in using drugs to brainwash agents.

"Mod Squad" attempted to appeal to the younger market with its hip language, modishly dressed undercover cops, and contemporary themes, and drug cases were frequently involved. "The Connection" was a two-part sequence about a heroin ring, and Michael Ansara played a narcotics czar in another episode. A trailer park was a drug distribution center in one case and other mod squad cases involved Leslie Nielsen as a war correspondent involved with dope, Sammy Davis, Jr., as an ex-addict, Nehemiah Persoff as a cop after a sly dope pusher, and Bobby Sherman as a stable boy framed on a narcotics rap. Other cases revolved around peddlers who kidnap the girl friend of one of the squad members, and an ex-cop dealing dope.

One episode of "Police Story" follows a junkie's vengeful widow as she tries to smash the Mexican heroin syndicate, and another episode details the lives of three addicts. Drug-linked homicides are featured on two other programs and a third focuses on the problems of an undercover female narc. Another female cop wrestling with pushers is Angie Dickinson in "Police Woman," who at different times, tangles with thieves who steal a case full of heroin from the police, a speed dealer, smugglers selling $100,000 worth of marijuana, and heroin smugglers using commercial airlines. "Police Surgeon" Locke (Sam Groom) also nabs heroin traffickers, and in one case uses truth serum on Eddie Albert to discover whether he had committed a childhood murder.

Several folders in the "Rockford Files" tell of James Garner's pursuit of a murderer whose weapon is heroin and of Garner's being framed for drug possession. Hutch (David Soul) is captured by a mobster who plans to hook him on heroin to get information in a chapter of "Starsky and Hutch." Several other episodes have the pair tracking down narcotics gangs. Frank Gorshin plays a convicted drug dealer with lots of information about syndicate operations in one operation of "S.W.A.T." Karl Malden as tough cop Mike Stone chases up and down the "Streets of San Francisco" after pushers, encountering barrio dealers, dead agents, and countless junkies in half a dozen episodes.

In spite of the fact that Al Capone would not allow anyone in his organization to deal in narcotics, many segments of the "Untouchables," which was set in Prohibition-era Chicago, dragged dope into their plots. The 808 Club, a swank Chicago speakeasy, was depicted as a dope auction room in one chapter, with ten kilograms of pure heroin going for $50,000. Other cases involve a toy manufacturer whose dolls are stuffed with opium, a carnival that sells much stronger stuff than cotton candy, the jazz and dope scene in New Orleans, a respected businessman aiding drug smugglers, a dealer who threatens to blow up an elementary school unless Eliot Ness (Robert Stack) leaves his business alone, a narcotics gang that uses intimidation to keep the dope flowing, and a seizure of one of Frank Nitti's dope shipments. Ness keeps the pressure on in other adventures, disguising himself as a bookie to crack a drug ring, planting agents in another, and using the newspapers to make it hot for the drug ring in a third. All these dope stories are brought off with the competence that made the series a smash hit for a decade.

Drug episodes have occasionally appeared on other crime series, a few of which are catalogued here (in alphabetical order).

"Baretta" (Robert Blake) eludes the vengeance-seeking brother of a pusher he killed in one program, and Paul Williams plays a music store owner pushing heroin that is lethally pure in another. A boy dies when an ambitious father substitutes pep pills for a rival swimmer's medication on "Barnaby Jones," whereas an episode of the "Blue Knight" included a heroin overdose, a cocaine addict, and a pill-pushing parolee. A typical day in the life of the lawyers on the "Bold Ones" included a narcotics possession charge and "Caribe" runs afoul of drug dealers several times. Burt Reynolds fans were treated to an early (1970) view of their hero in the "Love Is a Nickel Bag" chapter of "Dan August." Burt is so enraged at the heroin death of a sixteen-year-old that he forces a young addict through "cold turkey" withdrawal to get the name of the pusher. One of the earlier trip episodes on police dramas was featured in the "Bad Blood" chapter of "Dr. Simon Locke."

Phil Silvers gets in the way of Teresa Graves's attempt to solve a drug case in "Get Christie Love!" Bill Cosby is exchanged for $3 million worth of heroin belonging to Hong Kong smugglers on "I Spy." Lloyd Bridges infiltrates a Mexican narcotics syndicate and pursues a slippery dealer in two episodes of "Joe Forrester." "Madigan" (Richard Widmark) follows a deported gangster with information on the heroin trade to Italy in "The Naples Beat" segment of that series, whereas "Mannix" (Mike Connors) exchanges prisoners with a cornered drug gang. "Matt Lincoln" (Vince Edwards) tries group therapy in an attempt to reach a young addict in a 1970 episode. Blind detective "Longstreet" (James Franciscus) has a stickier problem: someone injects him with a hallucinogen and strands him on a deserted ship.

The straight drama series of the 1970s were also not immune to an occasional bit of dope. Robert Stack, Julie Harris, and Sal Mineo were in a "Name of the Game" story about a troubled teenager trying to kick drugs, and another episode about youthful dopers included June Allyson and Van Johnson. "Kate McShane" defended a former junkie accused of giving a heroin overdose to a teenager and, in another story, a man killed a narc who was raiding the wrong house.

Pete and Mac fly to Casablanca to free a Peace Corps worker framed for smuggling hashish in "Switch." A man sues for custody of his daughter, claiming that her mother is an addict in a 1966 episode of "Divorce Court." Higher-class productions were Faulkner's "Requiem for a Nun" on the "Hollywood Television Theater" and Dorothy Sayers's "Murder Must Advertise" on "Masterpiece Theater." Originally written in the 1930s, the latter piece concerns a cocaine ring.

The various melodramas about hard-working, big-hearted doctors have frequently wrung a few tears with tales of drug-dominated patients. A staff psychiatrist is disturbed by a patient's confession under the influence of drugs in a 1966 episode of "Ben Casey." "Dr. Kildare" and his patient (Suzanne Pleshette) grapple with drug addiction in one of several 1967 stories dealing with dope. A child who has made a meal of phenobarbital was treated on "Emergency!" in 1972, and in 1975 "Dr." George Peppard treated a suicidal coed full of codeine. As with most television plots, those involving drugs have gradually been getting more sophisticated—recent episodes of the "doctor" dramas reflect this trend. "Robert Young, Family Doctor" becomes embroiled with a family torn apart by LSD, and "Medical Center" ran a story about a paroled child molester who must take a libido-inhibiting drug that may make him impotent.

Dope has even penetrated the precincts of Westerns and science fiction thrillers. A 1966 episode of "Rebel" starred Nick Adams as a cowboy who goes to the aid of an old army buddy who has become an addict. Robert Conrad traces a clue in a fortune cookie to smugglers of opium and Chinese on "Wild Wild West" and Barbary Red (Jill St. John) drugs and shanghais Nick Barkley on "Big Valley." "One Step Beyond" had its famous psychedelic mushroom chapter in 1963, and an "Outer Limits" episode a few years later showed a college professor transforming himself into a paranoid superman with a strange drug (very likely based on LSD and Timothy Leary). Gary Conway accidentally swallows toadstool spores and becomes a dangerous paranoid on "Land of the Giants." Even the "Invisible Man" has to tangle with a narcotics agent in one tale.

Psychedelics have also been fertile ground for comedy. In one episode of "Get Smart," Max and Agent 99 try to recover a stolen tranquilizer bomb from KAOS, and in another episode a mad scientist (Vincent Price) sends Washington, D.C., on a hallucinogenic trip. Herman takes a long-acting barbiturate and winds up on display in a museum on the "Munsters." A high school history teacher gets in trouble by joking about marijuana on "Room 222," and a chapter of "We'll Get By" revolved around pot smoking. Youth pills transform Darrin's boss into a child on "Bewitched." The judge arraigns two dentists high on laughing gas on "Sirota's Court," and the officers at the 12th precinct accidentally get smashed on hash brownies on "Barney Miller." "The Practice" manages to pull a few ever-so-feeble laughs from the doctor's treatment of a drug pusher.

Norman Lear successfully brought to the tube the first adult situation comedy, or surreal soap opera, with "Mary Hartman, Mary Hartman" and several episodes contained some honest and amusing drug scenes. Mary catches her teenage daughter Heather with a joint and later she and husband Greg decide to smoke it before going to a faith-healing session conducted by the boy evangelist the Reverend Jimmy Joe Jeeter (they laugh at the "wrong" times). Another episode shows a depressed Mary on pills. "I want my mood to be elevated—I took the Meprobramate and Elavil and Ritalin and Librium. . . . I took the Elavil and a little Desoxyn from Loretta who got it from one of the musicians at the studio and the doctor gave me methedrine . . . . I pity any girl who isn't me tonight." It was a beautiful rap and a joy to watch.

An Overview of Drugs on Television

Although the foregoing gives some idea of the extent of drug themes on television it barely scratches the surface. There are at least ten times as many programs that had psychoactive drugs as a significant theme. Futhermore, as with the cinema, art, and music, psychedelics have had such significant effects on television that it is no longer possible to discern their boundaries. From the beginning of the 1960s, psychedelics have been closely associated with pop music and the television pop music shows are still the entertainment form in which their effects are most easily and consistently discernable. But the flashy clothes, sets, and camerawork are seen with increasing frequency on other types of programs. Also, the stoned humor that was once limited to underground comic strips, comedians, and films has become very common on television. The same applies to many other themes and ideas that were originally the province of the psychedelic generation—ecology, astrology, funky clothes, "spacey music," surrealistic and often intricate visual displays, handcrafts, a striving for informality and naturalness, and an accent on inner awareness and personal development. Of course, these were never the exclusive province of drug users, nor is it implied that psychedelics necessarily generated interest in these areas, but certainly the focus on these themes was an integral part of the psychedelic revolution. Psychedelics will continue to have a profound effect on the world and this will be increasingly evident in the media.

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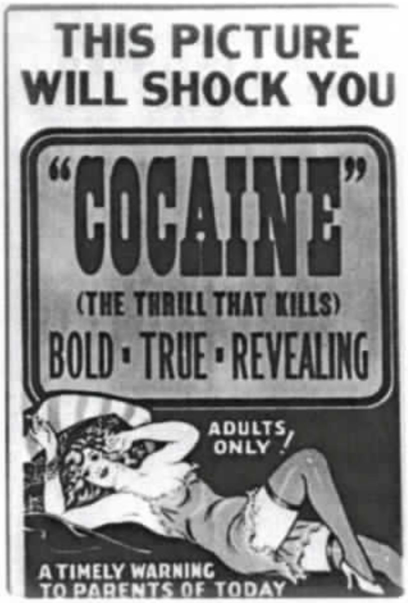
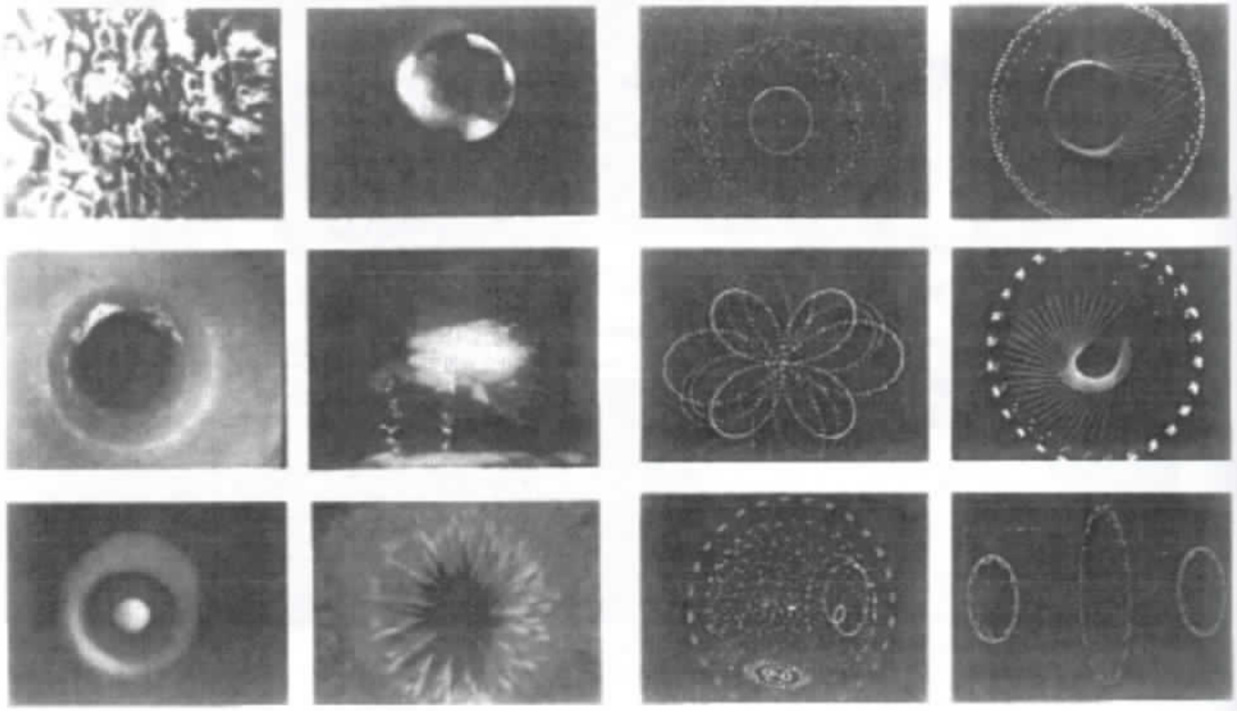

THIS PICTURE WILL SHOCK YOU
"COCAINE"
(THE THRILL THAT KILLS)
BOLD • TRUE • REVEALING
ADULTS ONLY!
A TIMELY WARNING TO PARENTS OF TODAY

A drugs-and-sex exploitation film of the 1930s, *Cocaine* was the ancestor of hundreds of such films produced in the 1960s and 1970s.

Michael Sarrazin shoots speed to keep up with medical school as squeamish wife Jacqueline Bisset watches in *Speed Is of the Essence* (1971).

Donald Sutherland (*right*) as an LSD voyager in *Alex in Wonderland* (1970). Fellini's association with the film led critics to dub it *1½*.

The first psychedelic cinematography. Stills from Jordan Belson's *Samadhi* (1967, *left column*) and *Momentum* (1969).



Elliott Gould, Natalie Wood, Robert Culp and Dyan Cannon find that grass and mate-swapping mix well in *Bob and Carol and Ted and Alice* (1969).

George Peppard and Leslie Caron as beatnik stereotypes in *The Subterraneans* (1960) another Hollywood attempt to capitalize on the drugs-and-sex aura of the beat generation.

Though presenting heroin addiction in a very unpleasant light, *Dusty and Sweets McGee* (1971) received an R rating, so most of the kids it was supposed to reach couldn't see it.

Nicholson, Fonda, and Hopper arrive at the fatal cafe, in *Easy Rider* (1969). It captured the spirit of alienated, freewheeling youth well enough to be a box-office smash.

Sex and drugs in Russia. The lady lights a joint in *The Kremlin Letter* (1969).

Starlets relaxing with hookahs in Russ Meyer's *Beyond the Valley of the Dolls* (1970). All of Meyer's films are exotic, but this one had an unusual variety of drugs, sex, and perversion, and some consider it his masterpiece.

Cutting heroin with quinine in *The Panic in Needle Park* (1971). The masks are presumably to prevent overdose from heroin dust.

Birds of a feather take drugs and sex together in Russ Meyer's masterpiece, *Beyond the Valley of the Dolls* (1970).

Referring to the actual day of the raid, Leeds told of how Ford called her to ask permission to visit her new quarters. A little while later he called again and wanted permission to bring Mitchum with him. Soon afterward, she told Stanley, a man representing himself as a film reporter phoned her for an interview and she gave him her new address. Early in the evening Ford phoned that he'd be delayed but would be up later.

"'I was putting up Vicki's hair, and I was smoking a marijuana cigarette,' she told Stanley. 'Why didn't the cops who were outside watching, as I found out later, pinch me then? But they didn't. They waited till Mitchum got there. Vicki wasn't smoking that night, and I noticed when Ford and Mitchum came up and were smoking, Vicki kept away from them. I checked all the doors and windows and locked them all before Mitchum arrived.' Leeds added that while she, Mitchum, and Ford were smok-

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Michael Starks majored in zoology at University of Illinois and UC Santa Barbara and went to graduate school in physiology at UC Berkeley where he researched energy transfer in mitochondria and chloroplasts. Subsequently he became an author, medical technologist, inventor, entrepreneur, psychedelic voyager, world traveler, stereoscopic videographer and philosopher. Starks has authored four books, fifty book reviews, a dozen scientific articles and several patents. One patent was the basis for the only widely used commercial 3DTV and computer graphic system in 80's and 90's, while another is the basis for all the 2D to 3D conversion methods used on 3D films, 3DTV sets and BlueRay players and is worth billions but was sold for a pittance to a company that went bankrupt. Now Michael Starks is a retired philosopher.

Michael Starks is an avid fan of old and strange films and the history of cultural change and this book is one of the consequences. Many were seen at the Pacific Film Archive in Berkeley and small cinemas in the Bay Area, but mostly by searching TV Guide and staying up late, as there were no internet and no home video recorders at the time. Hundreds of hours were spent in the film section of the UCB library. Countless letters by snail mail were sent to film archives and studios to get info and to obtain stills. In other cases some of the early stills were made from copies of the old public domain titles that Starks was able to purchase.

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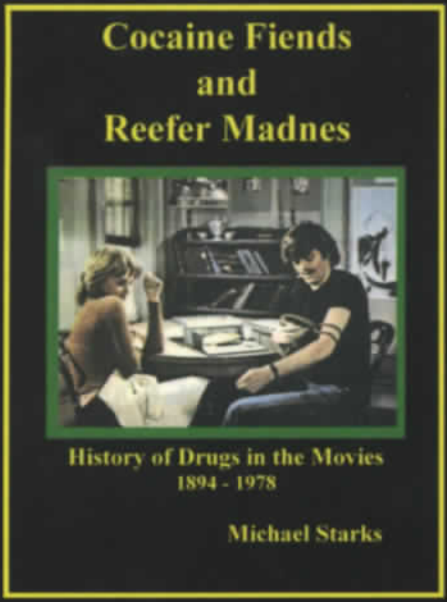

Cocaine Fiends
and
Reefer Madnes

History of Drugs in the Movies
1894 - 1978

Michael Starks

COCAINE FIENDS AND REEFER MADNESS is an exhaustive exploration of the history of the depiction of psychoactive drugs in motion pictures from Thomas Edison's *Opium Smoker* (1894) to *Cocaine Cowboys* (1978), Included are over 400 silent and 1,000 sound films as well as nearly 500 drug-abuse films, 85 experimental films, and 135 television programs. More than 150 stills, most never before published and many extremely rare, illustrate the text.

The book is arranged chronologically as well as by drug type and often by country. The use of drugs by film people, censorship of drug themes in films, and the influence of drugs on the content and style of films are discussed.

Some of the films have only trifling references to drugs — "What's he been smoking?" in *Gold Diggers of 1933*, while others are concerned with little else such as *Cocaine Fiends* and *The Trip.*

COCAINE FIENDS AND REEFER MADNESS shows that drug films were made in nearly every country and period that produced a significant body of films. In searching them out, the reader visits Edison's first film studio, reflect on the filmic consequences of Cocteau's opium addiction with Kenneth Anger's early experiences with magic mushrooms, see Charles Laughton smuggling cocaine inside a statute of the Buddha, and watch Douglas Fairbanks, Sr., consuming vast quantities of opium and cocaine in a World War I Sherlock Holmes parody. Heroin makes junkies writhe and scream in *The Panic in Needle Park* (1971) and the *Devil's Needle* (1916), and LSD leads to murder in *Mantis in Lace* (1968) and to spiritual rebirth in *Turn On, Tune In, Drop Out* (1967).

From the very beginning, filmmakers have struggled to free themselves from censorship and manipulation by special-interest groups, and this struggle is clearly evident in the history of drug films. Only recently has it been possible to portray drug users and drug effects candidly, and the increasing accuracy and power of such films is examined.

Pop Culture
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